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Combined with THE ARGUS of San Francisco

THE NEWS-MAGAZINE OF ART

"MLLE. DE FOUDRAS,"

By J. B. C. COROT

Courtesy of the Knoedler Galleries.

See article, page 15.



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### What They Say

EDITOR THE ART DIGEST:

This is an age of extravagance in speech and loudness in dress, a day of big accomplishments in the air and lack of accomplishment and the substitution of hot air in the field of painting!

Who cares what Mr. Gustave Nassauer thinks of the work of Clivette and who would try and combat such a statement as that made by him, "He is!" (the greatest artist the world ever produced)? To make his utterances more pronouncedly asinine, he undertakes to prove it!

The great works of art need no defense, they are there, always have been, and always will be, and no one is going to take away from their glory by saying so-and-so is the greatest this or that! That is pure hot air!

And then all the yowls about Boris Deutsch! Why inflict such an abortion as his on your readers and as a cover to an otherwise very worth while magazine?

And as to the juries—the attempt on every hand is to discredit them. As a professional painter for fifty years I want to say a few things. As a student in Paris I had as comrades men who since that time have become the outstanding ones in the field of painting in these United States, Curran, Snell, Dodge, Major, Mowbray, Theodore Robinson, Metcalf, Dessar, Couse, Koopman, Blenner, Robert Reid, Hale, Vonnoh, Alexander Harrison, Bogart, Dearth, Wendel, Kenyon, Dow and Du Mond—Rupert Bunny of Australia and his comrades, Longstaff and Fox, and a host of Britishers, and it is these men of mature judgment, vast experience and study of beauty in nature and beauty in the great museums of the world, who are pooh-

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poohed at by a generation that has done all it can to evade even the merest essentials in drawing and the really basic training that is so all important.

Those who resent the action of juries may get a lot of free advertising and that is all they ever will get out of it. If their work is good it will eventually prevail and in no other way can they get a reputation or any consideration that is worth a tinker's damn!

History always repeats itself. In my early days the dominant men were in the Royal Academy. Every one at that time whose pictures were rejected by the jury of that institution said it was "old hat," "a clique," and that it "favored its friends." The New English Art Club was formed to combat that institution and in a few years its best painters were in the Academy. Shannon was one, Jacob Hood another.

The National Academy of Design in New York reigned supreme. Then came the Society of American Artists, which stood in the same relation to the Academy as the New English Art Club did to the Royal Academy. All those who couldn't get their pictures into the latter said it was "old hat, a clique, etc., etc." The Society of American Artists passed out and the Academy remains. It is still called "old hat." So is the Royal Academy, and in spite of it all these grand old institutions still pursue the even tenor of their way!

These societies—the National Academy of Design, the Pennsylvania Academy and all the other splendid ones—have a right to conduct their own affairs as they see fit. Their members sweat blood to make them fine, they have moulded the taste of a nation. Every year these organizations send us notices of exhibitions and they give us the privilege of submitting work. They lay down certain rules and state distinctly that a jury's action is final. Nothing could be fairer! If we don't want to abide by the rules, why submit a picture?

Juries do not discriminate against anyone. Names play no part when judging a picture; it's simply a question of whether it is good enough to get a majority vote. Just because you think your picture is a good one and your foolishly blind friends think the same, it does not follow that the picture is good.

The one-man show is the answer. Then all the responsibility is all yours and you can only yowl at no sales. Here's to the old timers!

—Dawson-Watson, San Antonio, Texas.

[EDITORIAL NOTE—THE ART DIGEST expects no conservative and no radical to approve of it in its entirety. The only person who could possibly approve of it in all it prints is the person who sits astride of the fence, and THE ART DIGEST doesn't particularly want his friendship. Therefore, this news-magazine of art must reconcile itself to the condition of having no friends. But as for readers—they're everywhere.]

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Number 4

## "That Night"



"Aquella Noche (That Night)," by Orozco.

Just what did Jose Clemente Orozco eat or drink—that night? In the painting which he calls "Aquella Noche," which has just been bought from the Delphic Studios, New York, by C. T. Etter of Detroit, there appears a coffin with a bottle and glass standing on it, a harp, the jaws of some terrifying animal, a ghostly ruin with one moon (turned one way) seen through a spectral window, and another moon (facing the other way) over the roof. "That night," even though a bit disorganized, must have been memorable.

The Orozco cult is rapidly growing in the United States, judging by the sales made during the Summer and Fall by Mrs. Alma Reed of the Delphic Studios, who is looking after the Mexican artist's pictures in this country. Albert M. Bender of San Francisco bought "The Family," Miss Aline Barnsdall of Los Angeles "Mexican Hills," Prof. Joseph Pijoan of Pomona College "Maguey," Mrs. Malcolm L. McBride of Cleveland a mural study called "Hand" and Mrs. Linley Tonkins of McAllister, Okla., a gouache called "Books." Many lithographs and mural studies found buyers.

## Moeller Dead at 75

Louis Charles Moeller, genre painter and a member of the National Academy of Design, is dead at the age of 75. He won his first honors in 1884 when he was awarded the Hallgarten prize for a little panel, scarcely more than a foot square, entitled "Puzzled."

Mr. Moeller studied art at Cooper Institute and the National Academy of Design. Later he studied in Munich for six years under Duveneck and Dietz. Some of his work is in the Corcoran Gallery, Washington, D. C., but most of it is in private collections.

## St. Louis Gets One of First Landscapes



"The Three Marys at the Tomb," by Annibale Carracci.

The City Art Museum of St. Louis announces the acquisition of an important painting, "The Three Marys at the Tomb," by the Bolognese artist Annibale Carracci (1560-1609), purchased through the firm of Durlacher Brothers, New York. The painting, 58 inches by 86, was for many years in the possession of a noble Italian family, from whose agent it was purchased by the New York dealers. Though a characteristic work of one of the most important of the late Renaissance painters, it is little known and has not heretofore been published.

Annibale Carracci was the strongest member of the Carracci school, founded by his uncle, Lodovico Carracci, at Bologna in the latter part of the XVI century. He was in-

fluenced early by Correggio and Paolo Veronese, and later by Raphael and Michelangelo. He was unfortunate in that he lived at a time when the exuberant vitality of the Renaissance was largely exhausted. But if his work lacks something of the old inspiration, it has a new and distinctive feeling for the beauty of landscape. He was one of the first to make landscape painting a separate form of art. Many authorities maintain that Carracci's landscapes exerted a profound influence on the Frenchman, Nicholas Poussin, and in turn upon the grandiose scenes of Claude Lorrain, regarded by many as the founder of landscape painting. The picture which St. Louis has acquired makes its chief appeal as a landscape in which the figures are a colorful but secondary part.

## Oh, Lady, Lady!

The Seattle *Town Crier* says that puritans make the lives even of outdoor advertising men difficult. The offices of poster concerns "are deluged with indignant letters whenever a woman appears in a cigarette advertisement.

"But the ultimate was reached in a letter received by Foster & Kleiser in Seattle not long ago. It concerned a large 24-sheet poster by a prominent manufacturer of complexion soap, showing a beautiful lady with 'a school girl complexion' leaning over a crib full of baby. Nothing offensive about this, most people would find. But leave it to the professional uplifters. A scathing, blasting letter from one of their number pointed out with high indignation that the lady wore no wedding ring!"

## Living Americans

An exhibition of paintings and sculpture by living Americans will open at the Museum of Modern Art on Dec. 4. The works were selected by a committee composed of four officers

of the museum, A. Conger Goodyear, president; Miss L. P. Bliss, vice president; Samuel A. Lewisohn, secretary; and Stephen A. Clark, together with the director, Alfred H. Barr, Jr., and Jere Abbott. Several painters were added to the list by the director.

## Poverty Killed Him

Svend Svendsen, 70 years old, once famed as a landscape painter, died at the County Hospital, Chicago, a victim of exposure and poverty. According to the New York *World*, he collapsed on the street and was identified at the hospital.

When an inquiry was made at the Chicago Art Institute the reply was: "Svendsen? Certainly. He exhibited at our annual American show for five years, beginning in 1896. Strong landscapes—'Winter Morn,' 'Autumn,' 'Riverside Path.' Certainly his paintings are worth money. But he died years ago, didn't he? We have a landscape by him here."

At the lodging house it was said: "He painted street scenes and portraits and sold them for \$1 to \$5. He would never beg from anyone."

## Hayward Is Humorist, Artist and Poet



"Valley of the Far," by Alfred Hayward.

It is not widely known that Alfred Hayward, one of America's leading cartoonists and originator of "Somebody's Stenog," is also a landscapist who is achieving distinction, especially in water color. He has won at least one honor, and is now having his first one-man show in New York, at the Fifteen Gallery (until Nov. 22). You would never suspect that the originator of "Somebody's Stenog" could be the painter of the water color landscape reproduced above.

Hayward, who is the son of the English painter, Albert Joseph Hayward, showed his

first paintings in 1915 at the Pennsylvania Academy of the Fine Arts, where he studied, and in 1919 won the Dana Gold Medal for water color at the Academy's annual exhibition. He served as a member of the faculty for a time. Most of his work has been done in Newfoundland, New England and France. He is now interested in western subjects and is painting in Utah.

The versatility of Hayward is indicated by the fact that he has done considerable humorous writing, and is also a poet. In water color he is distinctly a colorist.

## Rembrandt's Copper

A collection of 75 copper plates valued at \$500,000 which Rembrandt etched and from which he struck his prints has been acquired by the Fearon Galleries, New York. The plates, authenticated by eminent authorities, are believed to be the only ones by Rembrandt ever brought to this country. The master presented his friend Clement de Jonghe with 74 of them, and after the death of de Jonghe they were sold to various engravers and etchers in Holland. Watelet, an etcher, collected most of the dispersed plates and sold them to the French editor and engraver, H. L. Basan. The Basan collection was owned by M. Alvin-Beaumont of Paris until its removal to New York.

"There never has been or ever will be again such a comprehensive collection made of the great Dutch painter's remarkable skill and genius as an etcher, for outside of this group, which under the terms of purchase must remain intact, there are few known etched plates of Rembrandt accepted as authentic, and these are treasured by the British Museum, the Bibliotheque Nationale of Paris and the Ryks Museum in Amsterdam," said Walter P. Fearon.

Included in the collection are the original plates of "Jesus in the Midst of the Doctors," "The Presentation in the Temple," "The Little Goldsmith," "Jesus Driving the Money Changers from the Temple," large and small plates

of "The Raising of Lazarus" (on the bank of which Rembrandt gave his formula for squaring a circle), "The Martyrdom of St. Etienne," and several plates of head studies and anatomical subjects. Among the portraits are "Rembrandt and Saskia," "Jan Asselyn," "Jan Lutma," "Van Coppenol," "Dr. Fautrieus," and "Clement de Jonghe."

## Cleveland Water Colors

The Eighth Exhibition of Water Colors and Pastels (until Dec. 7) opened the season at the Cleveland Museum of Art. Cleveland is given full local representation, for every artist whose work was included in the last May show was invited. Europe, as well as the United States, was called upon to round out the showing.

As an accent, the work of Charles E. Burchfield, George ("Pop") Hart, John Marin and Max Weber is featured. Of the four, Charles Burchfield is best known locally, being a graduate of the Cleveland School of Art, and a native of Salem. Ten of his water colors are shown, ranging from decorative corn stalks and catalpas silhouetted against a yellow sunset sky, to "Church Bells Ringing," weird phantasy with church tower and houses apparently sprouting eyes that blink uncannily at the beholder. "Pop" Hart, the irrespressible globe trotter, shows five sketches that take one to the "open spaces" where he emancipates himself from city restraints. John Marin shows in his hills and mountains an elusive subtlety, while Max Weber evidences the Russian spirit that is his by birth.

## He Fought for Art

Theodore B. Modra, California painter, who neglected his own work in order to further the interests of his brother artists, is dead in Los Angeles at the age of 57, and a large assemblage composed of artists and art lovers followed him to the grave. He was a propagandist, and his work in behalf of art appreciation in Southern California was almost inestimable in value. He fought for art, and his last victory was in obtaining an appropriation for a permanent art exhibition building at Pomona for the Los Angeles County Fair. "This," as one critic wrote, "will be the true memorial to the dynamic little man who has done so much for the future of art and the welfare of artists in Southern California."

Feeling himself fatigued, Modra told some of his friends he was going to rest from his missionary work and paint. But he had denied himself rest too long. After almost finishing a large water color in his studio, Mrs. Modra found him utterly exhausted. She went into the house to prepare luncheon. While she was gone he died.

The Los Angeles critics paid heart-felt tribute to Modra. Arthur Millier wrote in the *Times*: "Modra believed strongly in the social value and importance of art and the artist and for many years he devoted much of his time to the promotion of art as a social necessity."

"The artist, busy at his work, frequently regards art luncheons at women's clubs and other organizations as so many fruitless drafts upon his time. Art-jury service, business meetings of art clubs and other such time-taking matters he evades gracefully or otherwise. If he finds himself trapped he rises to his feet, says a few words about art to no particular purpose, and calls it a day lost."

"Not so Modra. He took a wider view of the situation. Here, he said, are the artists, here is the community. They need each other and I will do all I can to bring them together. This is a social, not an individual problem. It has been done for music and it can be done for art."

"So he was a frequent speaker at luncheons and dinners and it has been noticed that after he had spoken to groups of people in exhibitions, some of those people would be moved to buy the works of the artists on the walls. He was a missionary for art in the community and his views were clear and positive. Get acquainted with the artist's work, support him, and he will give back art worthy of your support."

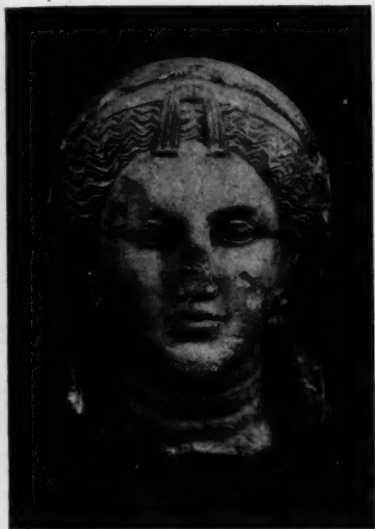
"Modra liked people and was a born leader. What he wanted he fought for and usually got, and he was always fighting for the general good of the artist. Indeed, he neglected his own work for many years to be an art missionary."

## Hard Times, Better Art

Paris art critics concede that good painting standards have not suffered by the hard times accompanying the world-wide business depression, says the New York *Times*. The Paris Autumn Salon, just opened, is considered the best of its series that has been held for a long time. It is contended that the quality of the canvases shows much improvement over the pictures of recent years because art buyers have become scarcer and now are demanding higher grade paintings.

During prosperous times the veteran exhibitors at the Paris salons were kept busy supplying the demand, it is argued, and they neglected to take the same care they had before they became famous.

# "Sculpture Through the Ages" Revealed in New York Show



"Portrait of a Matron." Cyprote, III Century A. D., Showing Influence of Greece and Egypt.



"Voltaire," by Houdon (1741-1828). French XVIII, When Civilization Produced the Baroque.



Head by Modigliani. XX Century, Revealing the Modernist Conception.

Portrait sculpture representing nearly five millenniums of time and covering many lands is on view at the Demotte Galleries, New York, until Dec. 15. Starting in Egypt of the fifth dynasty with a portrait of a noble, carved from calcareous stone, the exhibition ends with "Madame Lipchitz" by the XX century French artist, Jacques Lipchitz. Between these far-reaching points are representative examples of Greek, Ptolemaean, Roman, Palmyrian, Cyprote ("Portrait of a Matron," III century A. D.), Chinese and Khmerian art. It is a pictorial his-

tory of plastic portraiture throughout the ages.

In number the strength of the show lies in its examples of French art, ranging from the XII century to the present. Outstanding among the early examples are two heads of the Virgin, dating from the XIII and XIV centuries; a portrait of Louis XI, XV century, found at Toul, and a portrait bust of Henry II, dating from the XVI century. Defending the prestige of later centuries are Houdon's portrait of Voltaire, XVIII century; Rodin's portrait of Balzac, the sole representative of the XIX century; and the work of such XX cen-

tury sculptors as Bourdelle, Despiau, Maillol and Modigliani.

"It is not so much," said the New York Post, "portraiture in the ancient work as it is the conception of an idea, a symbol, an aspiration given this tangible form for its better comprehension. . . . Usually, one deprecates in travel the many headless figures in churches. Here one may have the other sensation of seeing the heads, strikingly presented. It is a good point of departure for reflection upon the degree of naturalism and formalism that should balance each other in really good sculpture portraits."

## A Price Gauge

A sale that will probably furnish a gauge of the demand and price-trend for etchings by well known artists is the forthcoming dispersal by the American Art Association of the Mrs. Irving I. Bloomingdale collection of 298 etchings on the afternoons of Nov. 24 and 25. Consisting entirely of fine modern impressions, the collection includes examples by such men as Benson, Bone, Cameron, Eby, Haden, Hassam, Heintzelman, McBey, Pennell, Whistler and Zorn.

Among the Muirhead Bones are the two, "Demolition of St. James Hall, Interior" and "Exterior," as well as his recent "Manhattan Excavations," which is considered one of his finest prints. Frank W. Benson is represented by the characteristic wild fowl etchings, "Mallards at Evening" and "In Drooping Flight." Of the Scotch artists, Sir David Y. Cameron holds rank with "Ben Lomond," "Ca d'Oro," "The Gateway of Bruges" and "The Tay (Hell's Hole)."

A notable item in the collection is the rare "A River in Ireland" by Sir Francis Seymour Haden, of which only 12 impressions of the first state were made. The Hassams includes a group of his New England subjects famous for their play of light and shade. Among the Pennells are many of his most popular English and American subjects. In the Whistler group is his important "Doorway and Vine," a rare etching of the Venetian set, signed with the butterfly. Interest attaches to Zorn's "Mona," which is a portrait of the artist's mother.

## Austrian Print Show

The Brooklyn Museum has on view a collection of wood cuts and color prints by contemporary Austrian artists. The make up of the show—185 exhibits by 10 artists—insures a large group by each so that it is possible to get a comprehensive and retrospective idea of their work.

The general character of these prints is that of conservatism, although in some cases the modern touch is evident. Among the exhibitors are: Hans and Leo Franck, well known painters and wood engravers; Smitbert Lobisser, a Benedictine monk; Alois Leopold Seibold; Elfrida Miller; Engelbert Lap and Norbertine von Breslern-Roth.

## Prints at Denver Museum

Indicative of the rising popularity of prints in the United States are the two exhibitions now being held in the Denver Museum. One is the "Fifty Prints of the Year" for 1930, selected by John Sloan for the American Institute of Graphic Arts. Supplementing this show is a collection of lithographs and etchings from the "Little Gallery in the Woods," Kansas City, Mo., inclusive of such names as Goya, Delacroix, Toulouse-Lautrec, Matisse.

## Art Was Too Long

A portrait painter at Croydon, England, when called as a witness in court gave his name as Robert James Henry Alwyn Augustus Costello Vernon Halliburton. Art is long, but as time is fleeting the clerk wrote him down as Robert James—Newton (Mass.) *Town Crier*.

## Santa Barbara

The art season in Santa Barbara is in full swing, with two exhibitions running concurrently during November. The Art League of Santa Barbara is holding its annual members' exhibition and auction of small paintings, Nov. 17-29. All pictures remaining unsold on the evening of the closing date will be auctioned off in the manner of the annual auctions of the Salmagundi Club, New York. A committee composed of four members of the league is in charge: Belmore Browne, William Otte, Dudley Carpenter and Thomas E. Ripley.

Also continuing through November is the opening exhibition of the Faulkner Memorial Art Gallery in the new wing of the Santa Barbara Public Library. This show, which started on Oct. 15, has drawn much praise from the Pacific Coast critics. The exhibition is large, 135 paintings by 42 artists, and furnishes a gauge of what some of the leading painters of the section are doing. The exhibitors:

Samuel Armstrong, Martha W. Baxter, Edward Borein, Belmore Browne, John W. Brown, Dudley Carpenter, Oscar Coast, Colin C. Cooper, Mary J. Coulter, A. Z. Crow, Sara K. Danner, Joe De Yong, Ross Dickinson, Paul Dougherty, John M. Gamble, Campbell Grant, A. J. Greene, Dan S. Groesbeck, Girard Hale, Lyla M. Harcoff, Elsie Hastings, Miriam B. Jenkins, Marian Herbert, R. I. Kelsey, Fernand Lungren, Eunice C. MacLennan, Clarence Mattei, Brett F. Moore, Marjorie C. Murphy, Edward H. Nicholson, William Otte, DeWitt Parshall, Douglass Parshall, Angelica S. Patterson, Channing Peake, A. S. Pennoyer, Thomas E. Ripley, Esther Stedman, Malcolm Thurnburn, Lilia Tuckerman, Margaret E. Webb, Mary F. Wesselhoft.



## Romano Wins Two Prizes in Two Weeks



"Meditation," by Umberto Romano.

Umberto Romano, winner of the Peabody \$200 prize at the forty-third Annual Exhibition of American Painting and Sculpture at the Art Institute of Chicago, was awarded the Art Guild medal for the best work of art in the annual display of the Louis Comfort Tiffany Foundation, now being held at the American-Anderson Galleries, New York. The painting, "Meditation," is reproduced herewith. The medal, designed by Edmond Amateis, was first awarded two years ago to Luigi Lucioni and last year to Frank Schwartz.

About 350 artists are represented—members of last summer's group at the Tiffany estate

on Long Island and others from former years. The critic of the *Brooklyn Eagle* rated this the best exhibition the Foundation has given so far:

"The talent that is apparently flocking to the Foundation expresses itself in very different terms than was the fashion a short while ago. It is no longer the thing to be interested in style or manner. Draftsmanship and meticulous statements of fact seem to be the order of the day. It is very pleasant to see good drawing in vogue again; it puts an end to so much of the meretricious work that has masqueraded under the guise of modernism."

## Rollins Begins

Lloyd L. Rollins, new director of the California Palace of the Legion of Honor, San Francisco, inaugurated his duties by arranging a full calendar of special exhibitions to occupy the rest of 1930. After two postponements due to delays in getting the material together, the one-man show of Diego Rivera finally opened on Nov. 15. The Mexican painter, who is now in San Francisco in connection with his commission to do a mural for the Stock Exchange Luncheon Club, brought with him 45 drawings and a number of paintings which had never before been exhibited. The Mexican government also collaborated, as well as private collectors in Mexico and California.

Starting Nov. 20 there will be three special exhibitions: one of Gothic and Renaissance sculpture and tapestries, assembled both in the East and California; another of wood block color prints by Hiroshige; and a group of Russian icons, collected in Russia last Summer by Professor Eugen Neuhaus of the art department of the University of California. The Hiroshige collection will be on exhibition the rest of the year while the other two will last a month. For December the director has scheduled an exhibition of English prints.

The new policy of the museum of having a permanent gallery for exhibiting the works of California artists formally started on Nov. 5. There are 20 paintings in the initial group, half of them from Northern California and half from "the Southland," selected under the personal supervision of the director. These exhibits are to be changed frequently.

## Not Too Extreme

On January 1 the New School for Social Research will open its new building with an exhibition of American industrial art in charge of the S. P. R. Galleries (deriving their name from a firm of architects, Steese, Park and Russell), who are interested not only in building houses, gardens and interiors but also in encouraging modern painting and design. Other architects interested in the plan are Laurence G. Noyes, Theodore Blake, Stanley McCandless and C. Kenneth Clinton.

The exhibition will be an assemblage of the best available articles which are or can be produced in quantity by American manufacturers. It will include furniture, rugs, textiles, metals, glass, pottery and chinaware, created in a contemporary spirit but not too extreme for the taste of the average purchaser.

### A Noteworthy Calendar

The University of Wisconsin Art Gallery at Madison has planned a complete calendar for the year. Starting with a display of paintings by contemporary Canadian artists during November, the following exhibitions are scheduled: December, American illustrators; Jan. 15-Feb. 15, sculpture and drawings by Jo Davidson; Feb. 15-30, woodcuts by Prescott Chaplin; Mar. 15-30, paintings by child pupils of Professor Cizek; April, paintings by contemporary American artists; May, etchings and drypoints by members of the Chicago Society of Etchers; June, work by students of the university.

## Water Color Annual

Purchase prizes contributed by American art patrons for the best pictures by members of the American Water Color Society and the New York Water Color Club in their annual joint exhibition in the Fine Arts Building have been announced. The jury was composed of George Pearce Ennis, George Grant, John W. Dunsmore, Harriet Bowdoin and Harrie Wood.

The prizes: George A. Zabriskie \$250 fund purchase, Hobart Nichols, "Twilight"; Lloyd C. Griscom \$150 fund purchase, W. Emerton Heitland, "Coast of Dominica"; William Adams Delano \$50 fund purchase, Enid Bristram, "Rain"; William Church Osborn \$150 fund purchase, Wayman Adams, "The Wash"; John W. McGowan \$150 fund purchase, Loran Wilford, "By the Swimming Hole"; N. Y. W. C. C. \$100 fund purchase, Hilton Leech, "Fisherman of Eastport"; Joseph Isidore \$100 prize award, Chauncey Ryder, "Beyond the Law"; Irving Brokaw \$100 prize award, Eliot O'Hara, "Bridge at Rondo."

The New York critics were unanimous in their praise of the exhibition. Margaret Breuning in the *Post*: "The current show is far more interesting one than the usual exhibitions of recent years. . . . Certainly, you realize a changing point of view toward subject matter. Flowers, once the 'feste burg' of the aquarellist, are apparently the least popular of subjects. The usual pictorial aspects of foreign lands—some of them among the best items of exhibit—are also in the minority. It is the rise, not only of the American subject, but of the thing at hand, the obvious not the pictorial or unusual aspect of American environment, that makes the deepest impression. Factories and sawmills, drab city streets and docksides, quarries and ordinary, placid bits of farming country are transmuted by creative vision into something poignant and moving. The broken planes of light, the crisp, pure color, the sharply accentuated pattern give pleasure, with no need of picturesque props to sustain them."

"Here and there," wrote Edward Alden Jewell in the *Times*, "one encounters a fairly 'advanced' affirmation, but the rank and file is quite proper and decorous."

"A London *Times* critic, writing about the current Winter exhibition of the Royal Society of Painters in Water-Colors in Pall Mall, says it is 'rather like being at a pleasant tea party where every now and then somebody says something bright or ingenious or even forcible. You have heard most of the conversation before, but it keeps you mildly entertained, and you agree that everything is said in a pleasing tone of voice.' Possibly this applies in a degree to the present show in Fifty-seventh Street, and yet one secretly suspects that the joint effort of the American Water-Color Society and the New York Water-Color Club is more spirited than that of the Royal gathering overseas. American artists today are probably at the top of the heap when it comes to water-color."

### Cooper Union Bequest

Miss Sarah Cooper Hewitt, daughter of the late Abram S. Hewitt, Mayor of New York in the 80's and granddaughter of Peter Cooper, founder of Cooper Union, left \$50,000 to the institution for an endowment fund in memory of her parents. The will requires that the fund be used for the maintenance of the Museum of the Arts of Decoration which Miss Hewitt and her sister, Eleanor, founded 25 years ago. The will also gives to Cooper Union various pictures, antiques and textiles formerly belonging to the decedent's mother.

## Great Munson Collection of Wax Miniatures Is on View



*Portrait of John Calvin.*



*"Holy Family," Andrea del Sarto (?).*



*"Knight on Horseback" (1643).*

The famous Munson collection of historic miniatures and portraits in wax, the property of the late Edgar S. Munson and Mrs. Louise Fanchot Munson, is on exhibition at the Arden Galleries, New York, until Dec. 2. The collection, as told in the last number of *THE ART DIGEST*, valued at more than \$350,000 and comprising 225 items, is said to be among the largest and most complete of its kind in the world, ranking with those of the Victoria and Albert Museum in London and the Cluny Museum in Paris. The Metropolitan Museum possesses only five examples; the New York Historical Society a small group, presented recently by Albert Gallatin; and the Carnegie

Institute a few, formerly in the du Puy collection in Paris.

In the twenty years that the Munsons collected, they purchased important waxes from David Belasco, Harcourt, du Puy and other collectors. They also discovered and recorded numerous others of great historical and artistic importance. Mrs. Munson, who is regarded as the leading authority in America on this branch of art, two years ago tracked down in Liverpool a counterfeiter of wax miniatures who signed them with the name of Rouse, XVIII century craftsman. A number of his works had sold for high prices to American collectors. One of these fakes is included in the exhibition, as an example.

Among the portraits are several of consid-

erable historical importance, among them a study in wax of John Calvin, thought to be the only likeness of the great reformer in existence; a portrait from life of Queen Anne; an Egyptian funerary head made about 700 B. C.; an "Assumption" group attributed to Andrea del Sarto; a study of the dying Voltaire made by Curtius, who modeled the figures for the first Madame Tussaud's; and portraits of important figures in American history, attributed to Patience Wright. Altogether the collection covers comprehensively the art of wax modeling from Egyptian times to the present.

While the collection is for sale, Mrs. Averell Meigs of the Arden Galleries announces that it will remain intact, to be disposed of only in its entirety.

### "Twenty Mule" Art

An echo of what the "fly-by-night" art dealers did to the "art collectors" of California a generation or more ago was heard at the auction sale in San Francisco of the collection of F. M. Smith, Oakland capitalist.

First it should be told that F. M. Smith is "Borax" Smith, one of the old, old timers of California, who discovered the borax beds in Death Valley, who used the largest wagons ever built (it took "twenty mules" to pull them), and who built long ago the largest residence in the Bay Region. He went broke, his big estate was subdivided by "realtors," he "came back" financially, and now apparently needs money again. So his collection went at auction, and Joseph Basch, wielding his hammer, could get no more than \$15,000 for it. The highest price was \$530 for Sir Thomas Lawrence's "Portrait of Henry Whitaker." Three Constables brought \$55, \$57.50 and \$67.50 each. Most of the names in the catalogue were those of "salon" artists of demodé eras, and the canvases went for a song.

Lemire-Terrieux II in the San Francisco *Argonaut* drew a moral: "Fifty years from now the auction sales will number examples of what we now call 'modern art'; and it is safe to prophesy that such examples will be sold for a song, if they find anybody to buy them at all."

#### Zak at Roerich Museum

Paintings by the late Eugene Zak, Polish artist, are on view at the Roerich Museum, loaned from the collections of Chester Dale, Spencer Kellogg, Jr., and the Albright Art Gal-

lery of Buffalo. Zak created quaint, whimsical figures with subtle delicacy and infinite charm, against backgrounds illuminated with rich colors as original in conception as his subjects. Woodcuts by contemporary American, British and French artists, also loaned by Spencer Kellogg, Jr., are on view.

### Southern States' Goal

The 1933 goal of the Southern States Art League is a total of 1,500 sustaining members for the whole south and one patron for each of the Southern states. For 1930-31 (ending on March 31) the goal is 500 sustaining members and five patrons. Two plans have been adopted by the Central Membership Committee, of which Mrs. E. O. Lovett is chairman.

First, the committee is endeavoring to organize each Southern state under a State Membership Chairman, who will form a committee with one or more representatives in various art centers; and second, to induce each active member to obtain at least one new sustaining member. Two water color paintings valued at \$100 each have been offered as prizes to the State Membership Committee which first reaches its quota for the year and to the committee which brings in the greatest number of sustaining members before March 31, 1931.

### Catholic Artists Organize

A group of Catholic artists and architects known as the Liturgical Art Society has recently been formed in New York. The officers are Charles D. Maginnis, president; Ides Van der Gracht, vice-president; Maurice Lavanoux, secretary; J. Stanford Shanley, treasurer.

### Oregon's Annual

The Oregon Society of Artists opened the season at Portland with its fourth annual members' exhibition in the Burlington House Galleries of the Meier & Frank store. For the first time in its history the society, which has greatly increased in membership, was obliged to appoint a jury of selection because of the large amount of material submitted. This jury—composed of William H. Drake, Herman T. Bohlman, Clyde Leon Keller, H. M. Tomlinson, Florence Marsh, Harold D. Marsh, Colista Dowling, Edyth G. Ellsworth and Louise A. M. Thomson—selected 125 paintings and ten sculptures.

Honors were voted by the members. The painters receiving the greatest number of votes were: Percy L. Manser, Edyth G. Ellsworth, J. Stephen Ward, Amanda Snyder, Rockwell Carey, Clyde L. Keller, Mona G. Heywood, Lucile Manion, Mrs. O. L. LeFever, N. B. Zane, Michael J. Muller, Andrew M. Vincent, C. J. Fulton. The sculptors: Richard W. Bock, Alphil Paerson, H. M. Ehrman, Alice Sewell, Doris Wildman, Lucien L. Butler.

In a special invitation extended to the Chamber of Commerce, Mrs. Harold D. Marsh, the secretary, said: "We believe that Oregon's standing in an art way is a statewide asset, and everything that the Chamber of Commerce can do to encourage our artists will help Oregon."

"For the past two years a member of the society has been awarded first prize in the Pacific Northwest annual exhibition in Seattle: C. S. Price in 1929 for "Black Boats" and Michael J. Muller in 1930 for "Portrait of Elizabeth Trumbo."

## Vernay's Medal



*Medal of the Antique and Decorative Arts League, by Genevieve Karr Hamlin.*

The Antique and Decorative Arts League held a dinner the other night and presented its medal to Arthur S. Vernay, New York dealer in antiques. It was awarded to him for the best exhibit at the International Antiques Exposition last March at Grand Central Palace.

The medal is reproduced above. It is the work of the New York sculptor, Miss Genevieve Karr Hamlin. In this connection *THE ART DIGEST* wishes to correct an error it inadvertently made in its last issue, when it credited to Edmond Amateis the authorship of the medal which the American Art Dealers Association awarded to Fitz Roy Carrington and Arthur Kocian. Miss Hamlin modelled that medal also. Several newspapers made the mistake and *THE ART DIGEST* followed it.



*American Art Dealers Association Medal, by Genevieve Karr Hamlin.*

## Honolulu's Annual

The annual exhibition of the Association of Honolulu Artists held recently at the Honolulu Academy of Arts was one of the biggest and most interesting yet presented by the association.

Among the artists represented were: C. W. Bartlett, Amelia Coats, Frank Cochee, Arthur W. Emerson, Jessie S. Fisher, J. B. Freitas, Sunao Hironaka, John M. Kelly, Yasuo Kuboki, Miss E. A. Loader, Harold A. Loveland, H. M. Luquiens, Genevieve Lynch, A. S. MacLeod, Charles S. Marek, Miss Hilda Maser, Mrs. Helen Maxon, Mrs. Mary Roberts, Shirley Russell, T. Sakaguchi, Phil Sawyer, Earl Schenck, Mrs. Walter Scratch, Miss Josephine Soper, Helen Isenberg Zur Helle, Miss Verna Tallmann, Madge Tennent, W. Twigg-Smith, Mrs. R. A. Vitousek and Anne Woodward.

## Puny

He is a puny artist who can't stand criticism.  
—*Le Baron Cooke in The Spur.*

## Sculptor Unites Belgian and American Art

Suzanne Silvercrucys Farnam is the daughter of Baron Silvercrucys, president of the Supreme Court of Belgium. She is the wife of Henry W. Farnam of New Haven, son of Prof. Farnam of Yale University, and of the Farnams of Connecticut. She is a sculptor and her first American exhibition—bronzes, marbles, granites, ivories—will be held from Nov. 17 to 29 at the Fifty-sixth Street Galleries, New York. The opening will be a social event. Its patroness will be Her Highness Princess Albert de Ligne, wife of the Belgian ambassador to the United States.

Herewith is reproduced a typical example of Mrs. Farnam's sculpture—"Detachment." The bust of Herbert Hoover, now in the famous library at Louvain, is her work. Incidentally, she was graduated from the Yale School of Fine Arts in 1928, with the degree of B. F. D. Previously, in 1926, she had been awarded the Beaux Arts prize for the best composition of the year and the scholarship and first prize in sculpture at the Yale School. In 1928 she captured the coveted prize of the Rome Alumni.

The sculptor came to America in 1916, after having witnessed the horror of Belgium's invasion. She toured the country as the official representative of her country to carry on relief work, and her speeches had a profound effect. In recognition of her services Belgium bestowed



*"Detachment," by Suzanne Silvercrucys Farnam.*

upon her its highest honor, the cross of a Chevalier of the Order of Leopold.

Mrs. Farnam has two studios, one in New Haven, the other in New York, at 37 West Tenth St.

## For His Native Land

Word has come from Czechoslovakia that the three 15-foot statues presented by Albin Polasek to his native town of Frenstapod Radhosten have been placed on the mountain top behind the town. On one side are the two bronzes representing St. Cyril and St. Methodius, who came from Constantinople and converted the early inhabitants to Christianity. On the other side, carved in artificial stone, is the terrifying Slavonic god of the harvest, Radigast, savage and menacing, with the head of a bull.

Mr. Polasek, who is instructor in sculpture at the Art Institute of Chicago, is in Europe on a year's leave of absence as visiting professor at the American Academy in Rome.

## A New Gallery

Los Angeles has a new art establishment, the Brice-Lowe Galleries, at 666 South Lafayette Park Place, opposite Lafayette Park. One of the partners is the widow of Leon Percival Lowe, California art collector, and a number of the paintings in the first exhibition are from the Lowe collection. There are two large exhibition galleries and a private gallery.

In the opening show the *Los Angeles Times* mentions a portrait of Fenimore Cooper by Henry Inman, a portrait by Thomas Sully of the artist's son, and an American primitive, a portrait of Mrs. S. Nicholson by Bass Otis, with the sitter "stiff, solid and pleasant, sewed into a green velvet dress."

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## Foujita, Painter of Women and Cats, Here



Foujita.



"A Woman," by Foujita.

Foujita, Japanese artist, known internationally for his pictures of women and cats, is now in New York for his one-man show at the Reinhardt Galleries which will continue until Nov. 29. He will remain in America for some time and the art world will be curious to know how he reacts to the environment.

Foujita was born on Tokio in 1886, but like so many artists from everywhere, felt the irresistible attraction of Paris. At the age of 27 he began his career there, and soon his unique appearance and his Oriental adaptation of French modernism made him an outstanding figure of Montparnasse.

To Parisians and visiting art students who clustered the Left Bank after the war he was real Japanese, with his lithe, athletic figure, olive complexion, ear-rings, quick and flashing smile, black bangs (now streaked with gray) and bright eyes, laughing through the horn-

rims glasses which have become as well-known there as Harold Lloyd's in America.

He is known in Paris today as a master craftsman, for he brought to that capital of the art world the traditions of centuries of Japanese craftsmanship.

Animals and women attract him most. One sees a series of exquisitely drawn women and sensitively sketched cats, dogs and horses parade across his canvases. However, it is for his delineation of cats that Foujita is best known in America. His feline subjects are to be found in many important collections here, and he has made an even wider circle of admirers through his "Book of Cats," recently published by the Covici, Friede Company, in which drawings of cats named for famous courtesans of history—Messalina, Sappho, Ahinoam, Chrysothemis—are accompanied by individual prose poems by Michael Jacobs.

## Tuck's Museum

Edward M. Tuck, octogenarian, the oldest American in France in point of expatriation and who has lived in the same apartment on the Champs Elysees for 40 years, achieved the pinnacle of his long career as a Francophile the other day when a new museum was opened in the Petit Palais containing the \$1,000,000 art collection he had already given to the French Government. President Doumergue attended and thanked the donor.

Mr. and Mrs. Tuck's benefactions both to France and to America have been memorable. The latter include the Tuck School at Dartmouth College, his alma mater, the New Hampshire Historical Building at Concord, the Home for Nurses at Exeter, and large gifts of money

to the Philips Exeter Academy, from which he graduated in 1858. For his kindness to France he has been crowned by the French Academy and has received the cross of the Legion of Honor.

Mr. Tuck is the only son of Amos Tuck, of Exeter, N. H., who was credited with naming the Republican party.

## Drexel Smith's Painting

An exhibition of paintings by F. Drexel Smith was held recently in the Denver Art Museum. Donald J. Bear wrote of the show in the *Rocky Mountain News*:

"There is something admirable about F. Drexel Smith's candid generalizations in paint; something honest, even a trifle phlegmatic, about the sheer method with which he stylizes patterns and arrangements of forms with his own very personal color arbitrations. 'Dawn at Anna Marcovna's,' a portrait of a boarding house, is among the best canvases in the show. Something about the particular manner of its semi-poster presentation sustains the mood of the picture, as well as keying up and intensifying its literary and emotional content without actual sacrifice to the media of paint."

## A New York Introduction

Jacob Getlar Smith, who had a Guggenheim Fellowship for painting last year, and who was awarded the Frank A. Logan Prize of \$750 for his "Friends" in the present exhibition of American Painting and Sculpture at the Chicago Art Institute, will be given a one-man show at the Hackett Galleries, New York, in the later part of January. The sculpture of Heinz Warneke, who was awarded the Logan medal and \$2,500 prize for his life-size stone "Water-Carrier" at the Chicago show, is on permanent view at the Hackett Galleries.

## A Critic Writes to A Teacher:

"Really, you ought to get *The Digest*. It is indisputably the most widely read art publication in the country. Every artist respects it highly—it is truly a digest of world art news—battles—kicks—'razzing' of sugary-sweet affairs—and all very interestingly assembled and commented upon by Boswell himself."

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SAN ANTONIO TEXAS

## Oklahoma Has a New Sort of Art Gallery



Interior of "The Elms Studio," Arranged as an Art Gallery.

"Art for Artists' Sake," no doubt inspired by that other phrase, "Art for Art's Sake," is the unique motto of "The Elms Studio," recently opened art galleries in Oklahoma City. Paintings and prints by living American and European artists are to be featured, the pictures, following the "new galleries" trend, being exhibited as nearly as possible in a domestic setting. Nan Sheets, who is the rare combination of artist, critic and salesman, is in charge.

Mrs. Sheets is best known as a painter of New England street scenes, marines and land-

scapes. She has exhibited with the North Shore Art Association, the National Association of Women Painters and Sculptors and in the traveling exhibitions of the American Federation of Arts. In 1928 she was manager of sales at the annual exhibition of the National Association of Women Painters and Sculptors in New York.

The initial exhibition of the new galleries was devoted to the work of 20 American and European artists, together with one-man shows by Mrs. Sheets and Susan Ricker Knox of New York.

### Accused of Salesmanship!

New light comes from Mexico City concerning the expulsion of Diego Rivera by the revolutionary union of painters and sculptors. The union charges in the press that it is Rivera's custom to invite tourists to dinner at his home with the object of interesting them in

buying his work. It also accuses him of defaming the Spanish conquistadores in the murals he painted for the old Cortez Palace at Cuernavaca.

No word is at hand as to whether the revolutionary union of salesmen (if there is one) has invited Rivera to become an honorary member.

## "The Life"

Gilbert White, American painter, has been commissioned to do the murals in Pershing Hall, the new structure in the rue Pierre-Charon, Paris, a memorial of the American Legion and the mecca of American veterans of the World War visiting France. One mural will show a front-line trench from which an American doughboy and a French poilu clasp hands, and on opposite sides murals will commemorate the navy and women war workers.

"In painting," writes the *Boston Transcript*, "Gilbert White runs the entire gamut from portraits to landscapes, with specimens of his versatility in the Luxembourg and upon the interior walls of public buildings in various parts of the United States."

Mr. White is quoted as speaking of the good old days of Montparnasse when, in 1898, he studied art at Julian's: "In those days there were no jazz palaces to distract us. We were forced to concentrate upon our work in the Latin quarter. Montmartre was a far-distant country, more than an hour's ride in a fiacre, an open carriage drawn by a rack-of-bones nag, and driven by a cocher with a red waistcoat and a glazed hat. Most of us were poor, but all were ambitious. We lunched and dined in the Quarter for seventy-five centimes (fifteen cents at that time) with coffee and wine. On Saturday evening we cut loose at the Bal Bullier, where there was dancing until midnight. Then if we were lucky enough to have a few spare centimes we went to the Cafe Escholier and drank beer until 1:30 A. M., when it closed and we went home. That was the life."

### Frick Retirement Plan

The Frick Art Reference Library has adopted a retirement plan for its employees. Employee and employer each will contribute an amount equal to 5 per cent of the beneficiary's salary for a life annuity at the age of 60. In addition, Miss Helen C. Frick, founder of the library, will provide a life annuity of about 1 per cent of the present salary for each year of service at the age of 60.

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## "Not Duped"

Albert Franz Cochrane of the Boston *Transcript* has come to the defense of Edward Jackson Holmes, director of the Boston Museum, who was reported in the recent "art ring scandal" to have been victimized out of \$95,000 for a Velasquez, said to be a fake. Mr. Cochrane maintains that Mr. Holmes was not duped, that the charge is baseless and that the picture is very valuable even though it may not be a Velasquez.

Mr. Cochrane: "Far and wide the story of the 'ring' spreads. Always it culminates in such startling headlines as 'Director of Boston Museum Duped by Racketeers,' 'Noted Museum Expert Victimized by Fakers.'

"Mr. Edward Jackson Holmes, director of the oldest museum in the country, was neither duped nor victimized. The connection of his name with the nefarious exploitations of a so-called 'ring' is unfortunate.

"Count Contini—Italy's foremost dealer—visited New York and in a private display Mr. Holmes saw a 'Portrait of a Man,' attributed to Velasquez. It was submitted to the Boston Museum. The canvas was one of apparent merit, and, although its attribution was questioned by some, it was privately purchased for the museum by Mr. Holmes for the sum of \$95,000. It was placed on display for a short period and then withdrawn, for additional questioning by Mr. Philip Hendy, now curator of paintings at the museum, but then engaged in cataloguing the Gardner Museum collection, was directed at it. The Boston Museum has a long established rule that works of which there is the slightest doubt of authenticity must not be displayed as of an identified artist. The questioned Velasquez was withdrawn from the walls, pending study. X-rays were made of it, and revealed nothing other than its indubitable age. Count Contini notified Mr. Holmes that he stood ready to reclaim the canvas, but the museum, unwilling to part with it, determined upon further study.

"The 'Portrait of a Man' is undoubtedly of the period of Velasquez (early XVII century), if not earlier. Like nearly all paintings from Italian collections, it has no pedigree. . . . But the canvas, if not documented, is well expertized by authorities whose names carry no little weight in the world of aesthetics.

"... Curator Hendy is inclined to the belief that it may be a painting even antedating the Spanish master, while another expert, whose name must be withheld for the moment, assigns it to an even greater artist, Titian.

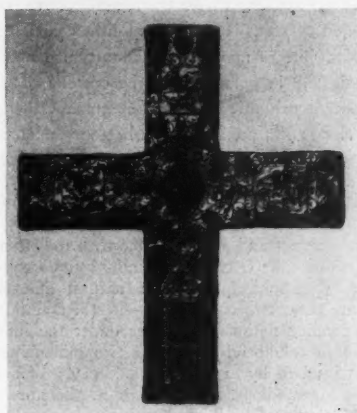
"Clearly, there is grave doubt that Mr. Holmes was duped and victimized by clever racketeers, nor has he been circumscribed within a 'ring.'"

## Ask Museum Reform

A movement has been started to obtain the reorganization of the provincial picture galleries of France, according to the London *Sunday Observer*.

With the exception of such former palaces as Versailles and Fontainebleau and Compiègne, whose interest is rather in the buildings themselves than in the collections they contain, almost all the provincial galleries, which contain many masterpieces, are municipal. The museum and the art gallery are usually housed in the same building and both are under the same curator, who deals with fossil remains and Gallo-Roman tombstones as well as paintings. The result is that in many galleries there is a jumble of the splendid and the worthless, that the best things are badly lighted, that there is no intelligent catalogue and no expert care.

## Guelph Treasures, 82 in Number, Seen Here



The Cross of Gertrude. Brunswick, about 1040 A. D.



Highly Colored Reliquary Casket. Ireland, XII Century.

Beginning Nov. 30 and continuing through December the Goldschmidt Galleries and the Reinhardt Galleries of New York will have on view 82 pieces from the famous Guelph Treasures, which have been brought to America for exhibition and sale by an art syndicate. Reproduced herewith are two of the examples "Cross of Gertrude." Brunswick, about 1040, executed at the order of Countess Gertrude in memory of her husband, having gold on a ground of oak wood, with cloisonné enamel, filigree and precious stones; and a detail from a highly colored reliquary casket, Ireland, XII century.

The history of the treasures goes back to 1122, when Henry the Lion, Duke of Brunswick, the great adversary of Emperor Frederick Barbarossa and a member of the rival house of Guelph, returned from the Holy Land, bringing with him a great number of relics, precious stones and other valuable objects. This nucleus was steadily added to by other members of the Guelph House of Brunswick-Lueneberg during the intervening centuries. The son of Henry the Lion, Emperor Otto IV, placed the treasure in the Cathedral of St. Blasius at Brunswick, the ancestral home of the family. For more than 800 years it remained the property of the Guelphs until sold by the present Ex-Duke of Brunswick to an art syndicate.

An idea of how the German people felt about the dispersal of the treasures is given by the following comment by a correspondent of the *Frankfurter Zeitung*, who viewed the exhibition last summer in the Stadel, Frankfurt: "Whole families, obviously from the suburbs, hurried by in order to admire the wonderful treasure. Such a stream to an exhibition, whose objects spring from remote times, having nothing to do with our indigent days, makes one think. Does one not hear again and again

that in modern Germany, where most people are depressed by want and care, the sense of the 'High Art' is dead, and that not one pfennig remains for that which is called Art? In the midst of all the bustle I reckoned that a family, say, a husband, wife and two children, had to sacrifice about 4.50 marks for the visit and the tram fares, a sum for which one can buy sufficient useful articles.

"And this was the best thing that I experienced on Sunday in the Stadel—the recognition of the living sense of beauty, artistic among the people of our time who must live for necessity, rationalized purpose, so wholly plain, without ornament."

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Contributing contemporary sculptors include:  
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## A Manship Bust



"Albert J. Beveridge," by Paul Manship

The John Herron Art Institute of Indianapolis has received as a gift a marble bust by Paul Manship. It is a portrait of the late Albert J. Beveridge and has been presented by Frederic Clay Bartlett. Similar busts, in bronze, have been given to the United States Senate, the Art Institute of Chicago and DePauw University.

### Artists of Brooklyn

An exhibition of the work of 111 artists who live or have their studios in Brooklyn or Long Island will open at the Brooklyn Museum on November 22 and will continue through January 1. This is the first exhibition of its kind to be held at the Brooklyn Museum.

## Austria's Spirit

Edgar Prochnik, Austrian minister to the United States, is an accomplished artist in words, just as many of his countrymen are in music and in painting. At the opening of the Austrian exhibition at the Silberman Galleries in New York, preliminary to its tour under the auspices of the College Art Association, he said:

"Austrian art, like its science, is deeply rooted in time-honored traditions. Fructified by a close contact and a brisk traffic with the Orient as well as the Occident—forming by the country's geographical location a natural link between these two civilizations—it still maintains its genuine national character under the influence of a colorful history of two millenniums and inspired by an unsurpassed beauty of natural surroundings. Austrian art is, therefore, a true expression of Austrian spirit and mentality.

"I am conscious of the fact that whenever and wherever Austrian art is referred to, music immediately suggests itself as the outstanding feature. So conspicuous is the country's unparalleled mastery over the realm of tunes that it pales other accomplishments of this art-minded and art-gifted population.

"With this exhibition, my American friends, Austria speaks to you in a harmony of colors. It conveys to you a genuine Austrian conception of art built on rich and solid foundations and opening a view into future aspirations. May it appeal to you like the tunes shaped by Austrian masters, may it harmonize with your ideas and your feelings and thus strengthen the bonds of friendship and common cultural interests."

### Buried in His Smock

Clad in his favorite paint-daubed white overalls and smock, Robert W. Chanler was buried in the same unusual manner in which he lived. Death finds him resting in the churchyard of Trinity Parish's Chapel of the Intercession, in New York.

## Nakian's Seals



Model for Fountain, Reuben Nakian.

Animal subjects by Reuben Nakian featured the first sculpture exhibition in the new Daylight Room of the Downtown Gallery. Since the days of his early training in the workshops of Paul Maniship and Gaston Lachaise, Nakian has steadily developed his understanding of animals. In recent years his work has been included in group shows at various museums and galleries, but this is the first one-man show he has given since 1926. Dominating the exhibition are seven seals, carved in wood, bronze, marble, plaster and alabaster.

The *New York Post*: "Mr. Nakian has always shown a remarkable sense, for a young artist, of personal style in his work. In the current exhibit he reveals how much he has developed both technically and in his sculptural conceptions. The feeling for well-related masses is still the first impression, but the modeling is far more sensitive, and the relations of the flowing planes more subtle."

## Mountains and Insects

Howard Notman, artist and entomologist, whose expert knowledge of the life of insects, especially the beetle, forms a curious contrast to the tremendous subjects he paints, many of which are huge mountains, is holding an exhibition of his landscapes at the Argent Galleries, New York, until Nov. 29. Despite the fact that Mr. Notman has been for years an active member of the Brooklyn Society of Artists, the Society of Independent Artists and the Brooklyn Society of Modern Art, and has exhibited at the National Academy of Design and in the Salons of America, this is the first time he has given a one-man show.

An interesting incident showing how highly Mr. Notman is regarded by his fellow scientists: During the Russian Revolution, when slaughter and fire were raging in and about the great cities, a group of Russian scientists penned a long and detailed treatise on the life of the beetle and sent it to Howard Notman, asking his advice on certain scientific questions that were worrying them.

The union of art and science is not unknown in American history. Both Samuel Morse and Robert Fulton, to whom American industrial progress is due in no small measure, are ranked high among the early portrait painters.



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## A Panegyric

Perhaps the greatest exhibition of American landscape art ever seen in the West is being held at the Stendahl Galleries, Los Angeles, until Nov. 30. The paintings comprise the collection of a California connoisseur who has devoted himself to what seems to him the greatest expression of art—the interpretation of nature in landscape painting. That his choice has been sensitive as well as astute is attested in the collection, which comprises the greatest names among American landscapists; from the early days, through the Hudson River School, to the present time.

George Inness, William Keith, Ben Foster, Elliott Daingerfield, Leonard Ochtman, Charles H. Davis, Gardner Symons, Henry W. Ranger, Dwight W. Tryon, Charles Melville Dewey, Birge Harrison, J. Francis Murphy, Ernest Lawson, Albert L. Groll and William Ritschel are among the artists represented in the assemblage. The collector (his name is not announced) is also a writer, and the following from his pen, a veritable panegyric, enters the domain of belle lettres.

"It is common usage to say that the landscape painter is an interpreter and translator of nature, a sort of gifted intermediary, whose office it is to exhibit the doings of river, wood and hill, and if not to obliterate himself, at least to remain unseen. In the sense that the painter makes known existing facts in nature which were hidden before, or reveals our closer affinity with nature, he is an interpreter, somewhat as the naturalist, the scientist and the inventor. But it is not the purpose of art to disseminate a knowledge of facts. The painter of figures is not concerned with anatomy as such; he is not a chemist, nor a surgeon. He paints passions, not bodies. It is for the landscape painter not merely to render nature with whatever intimacy and power he may attain but above all else, to depict and expose, to interpret and translate man. If, in the execution, nature's so-called moods, and the real moods and emotions of men appear as blended in a whole, it will be in the main because the dominant human elements have found adequate vesture, and not because nature has found utterance through human agency.

"What I would emphasize is that nature, always, everywhere, is physical; that art always, whatever its form, and however closely knit into the material, partakes of mentality, and is valuable only to the extent of the artist's power and vision. There is but one common font at which the whole world drinks. It is the

## Modern Show for Chicago School Benefit



"Femme devant une Table," by Henri Matisse.

This painting by Matisse, and some other pictures by Herbin, Surville, Picasso, Metzinger, Picabia, Leger and Marcoussie, helped start the new art season in Chicago. The collection assembled by Chester H. Johnson at his galleries, which have taken the lead in presenting modern art in Chicago (and, incidentally, have added another exhibition room), was so important that the opening was made a

benefit affair for the Public School Art Society, of which Mrs. Walter S. Brewster, wife of the collector, is the president. The purpose of the fund is to provide paintings and reproductions, particularly of modern masterpieces, in the schools.

The subject of the Matisse and its general composition are not unlike "The Girl with Bowl of Goldfish" in the Frederick Bartlett collection in the Chicago Art Institute.

## The Cover

"Masterpieces by XIX century French Artists" is the title of the imposing array of French art on exhibition at Knoedler's, New York, through November. Starting with Corot (born in 1796, two years before Delacroix), the exhibition contains all the famous names—Delacroix, Cézanne, Gauguin, Van Gogh, Puvion de Chavannes, Degas, Renoir, Seurat, Toulouse-Lautrec, etc. With the exception of Seurat's "La Parade," which was shown in New York in 1888, the year it was painted, the paintings are new to the American public.

THE ART DIGEST reproduces on the cover of the current issue Corot's portrait of "Mademoiselle de Foudras." It is one of the most interesting pictures in the show, in that it marks a radical departure from the usual misty landscapes with which this master's name is most readily linked. Ruth Green Harris wrote of it in the *New York Times*: "The portrait is gentle in manner and gentle in color. The light fondles

feeling and spirit of a mighty soul. The painter is not a mere depicter of the shell. His feet are swift as the poet's, he goes as far afield. He also hears the harmonies that fill the air. He spreads on canvas, not that which others have told in words or breathed in sounds, but the same feeling, fancy and spirit, in different guise."

her hands, her face, her arms and breast. There is peace and relaxation, not only in the way she sits, but also in the mood of the composition and in the mildness of the rich color."

The *New York Post*: "The exhibition illustrates anew how the French painter, who may appear to develop an individual and detached conception of art, does so only in appearance, for eventually he touches the soundness of French tradition and becomes in turn one of its exponents in a new manner, but embodying the characteristics which have made this school dominant since the XVIII century.

"There are many moods, varying temperaments, yet one feels the tie of esthetic consanguinity in all the work shown here."

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## New York Season

Walt Kuhn provides the second exhibition of the season at the new Marie Harriman Galleries, following the opening display of famous French moderns. This one-man show by a leading American, one who, according to Henry McBride of the *Sun*, must be included in any of the "twenty best Americans," is in keeping with Mrs. Harriman's policy to give American art equal representation with that of Europe. Included are 24 canvases, with chorus girls and circus acrobats (always favorites with Mr. Kuhn) predominating as subjects.

The *Times*: "For years now Walt Kuhn has been quietly creeping up on himself, as it were. Something momentous was under way. He was getting ready to spring. While it may not always have been possible to prophesy just which way Mr. Kuhn would spring, or where, in the fullness of time, he might land, doubt is at length dispersed. Did it not involve a contradiction in terms, one might say that Mr. Kuhn has outdone himself. Since no one ever can do that, let us simply record the impression that he has definitely demonstrated his fitness for the front rank."

The *Herald Tribune*: "It is much the best

show Walt Kuhn has had. . . . The scanty but picturesque habiliments of the chorus girl suit his taste perfectly, as does the calm muscularity of the acrobat in repose. These are types which Mr. Kuhn paints with familiar understanding, for he has lived with the circus and the theater and knows their appeal. And in painting such types, not with the glamour of appropriate atmosphere about them, but as so much still life, there is intimacy in their portrayal."

• • •

Alfred Stieglitz at his "American Place" once more brings John Marin before the public in an exhibition of recent views of Taos, New Mexico, and New York city. The critics were enthusiastic in their praise.

The *Post*: "All that one needs to say about the present exhibition is that in many ways it surpasses any of his recent ones. His power to make a picture more intensely real than reality is never more felt than in this collection. The Southwest paintings rescue this much-maligned region, as did Miss O'Keefe's paintings last season, from the dull obviousness of the usual accounts. The splendor of some of these water colors lives in the memory like a vivid personal experience. There is a com-

pleteness about their achievement that leads one more to enjoyment than comment."

"The spirit of John Marin," said the *Sun*, "is, unquestionably, very high. In the face of nature, he sometimes seems to explode with feeling. His work can be really tempestuous, and the sensitive get mentally enmeshed in the tumult and are deeply stirred. His New York pieces have always been deeply charged with nervous excitement, and those in the present display are no exception to the rule. The glitter and movement of New York life profoundly affect this poet and he records it, power for power, though in a kaleidoscopic fashion that you might expect of a visitor from Mars."

• • •

A collection of about 60 drawings by Degas, giving an extensive study of that master draftsman's art in this medium, is on view at the Seligman Galleries. They are in pastel, charcoal and pencil, and for the most part are loans from distinguished American and European collections. According to the *Post* this show reveals the iron discipline to which Degas subjected his hand before it acquired that technical perfection for which he is famous:

The *Herald Tribune*: "The enduring qualities in the work of Degas are widely discernible in the present exhibition. His favorite topic, the ballet, was after all only one of many phases of life which he drew from, and here there are studies not only of dancers, but of people who interested him in other branches of life. Again and again one observes the searching not merely for the approximate impression, but for ultimate truths. Drawing must for him be made to hold the full secret of the object's existence."

• • •

The Downtown Gallery has just closed an exhibition of oil paintings by Julia Kelly. Miss Kelly is a Brooklyn artist who, although fairly well known to New York art lovers through the inclusion of her work in numerous exhibitions, had never before given a one-man show. The *Eagle*: "Julia Kelly is a genuine primitive, one of those rare spirits who sustain a naive, childlike attitude towards life without a self-conscious effort to reserve it or without in all likelihood acknowledging it to be so.

"Despite her growing reputation, inevitable increase in painting sophistication, she continues to paint her lyric landscapes as if she had discovered oil paint as a medium for setting down her emotions about nature."

• • •

The American scene was well portrayed by George Pearse Ennis in his exhibition of water colors at the Babcock Galleries. Coast views, cliffs, harbors and ships furnish subject matter for Mr. Ennis. Included also are two portraits, the one of "Mrs. George Ennis" being particularly successful in the eyes of the critics.

The *Post*: "Mr. Ennis is one of the American painters who is thoroughly at home in his chosen locale of the American scene. While other painters have been going through many phases of influence and fashion, this artist has been painting American landscape with vigor and conviction. He hardly needs any such slogan as 'America First.'"

• • •

An exhibition of the recent work of Jacques Villon, one of the early stalwarts of the cubist cult, is being held at the Brummer Galleries. The critic of the *Post* found that, although Villon has continued to base his art on the principles of cubism, he has of late added to the richness and interest of content. "His color," said the *Post*, "has grown warmer and more varied and a use of naturalistic form also appears with formalized design. Without losing any of his articles of faith, esthetically

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## On the Terrace, Night

By the NOTED  
DUTCH ARTIST

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Dooyewaard**

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speaking, he has come into closer contact with life and developed an ampler expression."

Concerning Lilian Prentiss' exhibition of semi-abstract designs which just closed at the G. R. D. Gallery, the *Post* said: "Miss Prentiss is an excellent painter. After viewing the work of so many artists who scrub in their color, carve it in ridges or draw it anemically over the canvas, this clarity of paint, richness of surfaces and evenness of texture afford pleasure. She reflects the modern viewpoint also in finding as much beauty and gayety in coal yards as in flower pieces; in fact, more actual beauty and interest. Her portraits fall below her other work, but her exhibit is full of vitality and promise."

The old sailing ship, fast disappearing from the Seven Seas lives again on the walls of the Howard Young Galleries, where Gordon Grant is holding his annual exhibition of "Ships and the Sea." "Mr. Grant," said the *Herald Tribune*, "paints square-rigged merchantmen and clippers with a great amount of facility and with a keen regard for the possibilities of such subjects as decorations. He is rarely ever dramatic, but at the same time his work is filled with the true glamour of the subject."

The *Times*: "One knows how much he loves his 'sitters,' and how he likes to draw them in their best light, with the sun shining on the wind-blown sails."

According to the *Brooklyn Eagle*, the obvious reaction to Reginald Marsh's pictures of New York life, now being shown at the Rehn Galleries, "is to say that the mantle of John Sloan and George Bellows has fallen on his shoulders. Not since 'McSorley's Bar' and 'Splinter Beach' has an American painter presented so vivid and personal a story of contemporary American life. But here the comparison ends. Mr. Marsh's personal slant and technique differentiates him from the others by a generation. It is 1930 as against 1910 and 1914, the date not to be interpreted as relating to any picture in particular but to the period."

## An Ancient Tomb

An ancient unroofed tomb containing a terra cotta sarcophagus, pottery and beautiful bronzes has been discovered at Tell Billa, 15 miles northeast of Mosul by an archaeological expedition of the University of Pennsylvania Museum under the direction of Dr. Ephraim A. Speiser. It belongs to the Persian Achaeminid Dynasty, which began about 550 B. C. and ended with the conquest of Alexander the Great, about 330 B. C.

This is the first find made in the huge mound of Tell Billa, excavation of which began only this season. Archaeologists know, however, that the site was occupied during the entire period from about 4000 B. C. until the end of the Assyrian Empire in 606 B. C., which, according to Horace H. F. Jayne, director of the museum, adds to the likelihood that excavation there will yield sculpture of the golden age of Assyrian art as well as prehistoric remains of the aboriginal population of the land.

Because of its long occupation as a city the ground is very high, it having been built up from the plain by thousands of years of accretion of the objects and building material brought from elsewhere. In modern times the building wreckage, litter and offal of a city are carried out of it, but in ancient times they were allowed to remain.

"Ancient tombs," said Mr. Jayne, "which have not long ago been plundered of their contents are seldom found by archaeologists, and the uncovering of such a tomb at Tell Billa encourages the belief that continued excavation there will reveal intact other important relics. A surface examination of the mound by Dr. Speiser four years ago indicated that it contained extensive remains of both the prehistoric and historic periods. Of particular significance was the find of an inscribed brick which bears the seal of Sennacherib, Assyrian king of Biblical and Babylonian fame, which makes it clear that the tell contains one of the summer palaces of the ruler."

## At Atlanta



"Wild Goose Wounded," Water Color by Douglas Brown.

After having been shown at Contemporary Arts, 12 East Tenth St., New York, the water colors of Douglas Brown are now on display at the High Museum of Art, Atlanta, Ga. One of the works to attract most attention is the "Wild Goose Wounded," which is herewith reproduced. The New York critics were unanimous in praising the exhibition, particular approval being given by the critics of the *New York Times* and *New York Sun*.

### Wedgwood Scion Is Dead

Francis Hamilton Wedgwood, chairman of Josiah Wedgwood & Sons, Ltd., of Eturia, Stoke-on-Trent, England, died recently in London. The firm has carried on the work of its founder, Josiah Wedgwood, one of England's greatest potters, since the middle of the XVIII century. Francis Wedgwood was the son of Clement Wedgwood and had been a pottery maker since 1889.

### Biloxi's Annual No-Jury

William Woodward, president of the Gulf Coast Art Association, announces the Fourth Annual No-Jury Exhibition at Biloxi, Miss., Nov. 22-30. The exhibition will consist of oil and water color paintings, pastels, etchings, block prints, small sculpture and examples of arts and crafts.

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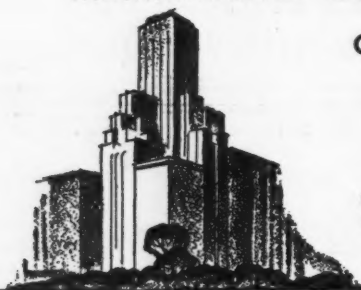
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## Assails French Art

Declaring that the development of American art had been retarded at least 20 years by the "insidious influence of French art," Albert Sterner made a talk at the opening of his exhibition at the Ferargil Galleries, New York. He was of the opinion that America needed another Boston Tea Party.

"The adulation by the so-called intellectual group in America of the work of French modernists has caused a psychological state of mind in every young artist which forces him to imitate the foreigners in order to be thought a good artist at all," the *Times* quoted him as saying.

"It is not necessary now for the young American artist to go to France to be influenced by French art. France has come to America, and its influence surrounds him. It is not difficult to realize that our younger artists must be detrimentally influenced and made unconsciously imitative of this mass of alien art cleverly and sensationally presented in our markets.

"It is not necessary for Matisse to tell us not to be ashamed of our country! We are not ashamed. We have and have had many artists, sincere and faithful recorders of those inherent characteristics of our people and our land which we readily understand and react to naturally. Let us foster and maintain this handful of our own artists persistently.

"The stock rebuttal of any criticism of the foreign invasion of art is that art, after all, has no nationality. I insist that it is the very nationality of French art that is being forced

## "Volsteading" of Textiles Failed in 1686

The first of a series of exhibitions to be held by W. & J. Sloane in their new galleries, New York, this season is devoted (until Nov. 27) to a collection of old English and French printed textiles, dating from 1759, the time of the founding of the famous Oberkampf factory at Jouy, where the authentic "toiles de Jouy" were produced, to about 1830. Many of the 76 designs were collected by Mrs. Agnes J. Holden in Europe and the United States, and purchased by Sloane's through the interest of William Sloane Coffin. The collection has been pronounced by authorities unusually illustrative of this artistic activity. Included are examples of the Louis XIV, Louis XVI, Directoire and Empire periods, comprising resist-dyed, a few painted fabrics, wood block prints, copper plate prints and cylinder printed designs.

These printed cottons, representing as they do one of the most delightful minor arts of the XVIII century, are rich in artistic, historical and romantic interest. The "indiennes" in the collection are fine examples of the French imitations of East Indian designs which enjoyed such vogue throughout France and England during the XVII and XVIII centuries in spite of stringent government prohibitions. There are also French and English "chinoiserie," pastoral scenes, historical subjects, mythological subjects and scenes from popular romances.

Indian cottons were introduced into France at the Fair of St. Germain in 1658. Immediately French artisans began copying them, with the result that they became so popular that manufacturers of other textiles took fright and demanded the prohibition of cotton printing. Following the Edict of Oct. 26, 1686, and the Revocation of the Edict of Nantes, in which "the sale, exportation and manufacture" of printed cottons was prohibited, the demand for them greatly increased. Smuggling prints from India became a major business and "bootlegging" of domestic copies was a source of great profit. In France even the ministers who signed the edicts decorated their country homes with toiles. Madame Pompadour dec-

down our throats, and we are told to accept anything as fine just because it is French.

"The rampant invasion of foreign art, fashionable at the moment, has little to do with the cultural progress so desired by and necessary to us. The work of leading French contemporaries does not reflect the temper or character of our people—is alien and at bottom quite as foreign as its source to our natural aspiration."

### A Battleground

The picture that looks as if it were done without an effort may have been a perfect battlefield in the making.—Robert Henri, in "The Art Spirit."



"Arrival of Louis Philippe at the Chamber of Deputies, 1830."

orated her palace with "indiennes." Restrictions in England also failed to extinguish the demand. After some 67 years of bitter opposition the public won, the prohibitions being removed in France in 1759 and in England in 1774.

Reproduced herewith is "Arrive de Louis Phillip a la Chambre des Desputes, 1830," designed at the Koechlin Freres factory at Mulhouse in Alsace. It is from the collection of Dr. Octave Claude.

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## Grainger Tiles



"Son Amant," One of the Knightly Series of Tiles by Ella Ström-Grainger.

Some people have their portraits painted, framed and hung on the wall. Mrs. Percy Grainger, wife of the composer—her professional name is Ella Ström-Grainger—has a new idea. She produces portraits in tile, as indestructible as the ages, set in stucco, plaster or decorative wood work, and they can be set in the wall, framed and hung on the wall, stood upon the ledge, or fitted into the floor to be

walked upon the same as the bones of a Medieval saint. A representative group of these tiles is on view (until Nov. 22) at the Ferargil Galleries, New York.

She is a Swede, is Ella Ström-Grainger. Born in Stockholm, she studied art in that city, in London (as can be seen from the above reproduction) and later in Paris with André L'Hôte. It was in London (as can be seen), at the County Council's School of Arts and Crafts, that she became interested in tiles. The Ferargil exhibition consists of designs and portraits drawn upon glazed white china tiles in color lines, as opposed to blocks of color.

## Philadelphia Gets Howard

Rossiter Howard, assistant director of the Cleveland Museum, has been appointed Chief of the Division of Education in the Pennsylvania Museum. He will be in charge of the public educational work of the museum, including its lectures and gallery guidance, concerts, information service, lending collections and the children's museum.

Mr. Howard spent many years abroad as director of the Bureau of University Travel and has lectured widely in the United States. He has had extensive experience in educational work in museums, first in Minneapolis and, since 1921, in Cleveland, where he has also served as curator of classical art. His appointment to the Philadelphia post is made possible by grants of funds to the museum from the Carnegie Corporation of New York and from the General Education Board.

## Brooklyn Gets Miss Morris

The Brooklyn Museum announces the addition of Frances Morris to its staff. Miss Morris, formerly Curator of Textiles at the Metropolitan Museum, will be adviser for textile fabrics and needlework at the Brooklyn Museum. She will soon leave for an extended trip of research in the Orient, where she will study textile fabrics in the British possessions and the Dutch East Indies.

## Juryless



Model for a Fountain Group, Ernest Bruce Haswell.

The above model for a fountain figure by Ernest Bruce Haswell is one of the features of Cincinnati's juryless exhibition being held through November at the Cincinnati Art Museum. Painting, sculpture, the graphic arts and many phases of the decorative arts are represented. Among the exhibits which have attracted particular attention are a bronze "Santa Monica" by Clement J. Barnhorn and a portrait bust by Chester R. Nicodemus.

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## In the Realm of Decoration and the Antique

### Gothic Masterpiece

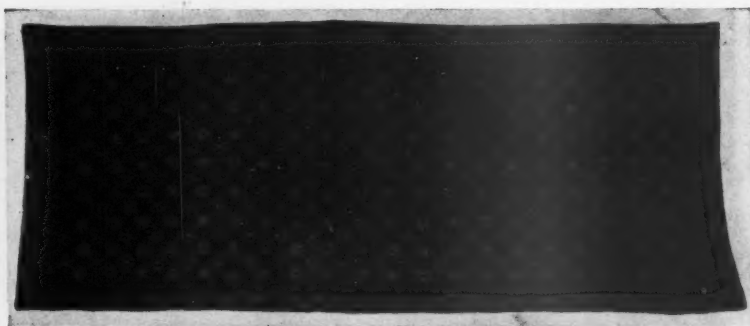


"The Crucifixion," Gothic Stained and Painted Glass Panel, Franco-Flemish, XV Century.

The small but select Monell collection of Old Masters, Gothic stained and painted glass, sculpture and Gothic furniture, comprising but 64 items in all, will go on exhibition in the galleries of the American Art Association Nov. 22, to be sold, the evening of Nov. 28. It is the property of Mrs. Ambrose Monell, widow of the president of the International Nickel Company, after whom "Monel" metal was named.

Perhaps the outstanding feature is the collection of 17 Gothic stained and painted glass

### An Altar Carpet That Reveals Many Motifs



Spanish Altar Carpet, Early XVI Century.

Reproduced herewith is a Spanish altar carpet of the early XVI century. It is a transition period piece, as it definitely possesses both the Gothic and Renaissance motifs, and in addition reveals a strong Mohammedan influence. It has a curiously woven compact woolen field bedecked with regularly placed eight-pointed stars and rosettes, which were applied with cloth and outlined with cord. The border is enclosed by two guards and chevroned, and holds an interlacing conventional palmette motif which is traceable to the earliest conception of the design.

The carpet is one of the rarest items included in the important collection of Madame Francisca Reyes, which will be sold at auction at

panels of the XIV and XV centuries. Most of the glass of this period has been destroyed, and the surviving specimens, which almost without exception have restorations, are found in religious edifices and in the more important museums. "The Crucifixion," reproduced above, is one of a series of five depicting the life of Jesus Christ, Franco-Flemish XV century, taken from the Church of Loise-en-Brie and obtained from Jacques Seligmann & Co., Paris, in 1909.

Included among the Old Masters are: Rembrandt's "A Rabbi in a Wide Cap," painted in 1635 and which has since passed through many

the E. A. Haaseman Galleries, New York, on Dec. 4, 5 and 6 (on exhibition from Nov. 30). The collection abounds with rare objects depicting the splendors of Old Spain at its richest art period; furniture, wrought iron, brocades and velvets, ranging from the early XVI to the XVIII century. Many of the examples of wood carving and furniture can be compared only with similar pieces in the famous Almenas collection. A rare Mosque ceiling from Malaga of the XIV century is comparable to the one in the Alhambra.

The sales at the Haaseman Galleries are conducted by E. A. Haaseman, W. A. Smyth and E. C. Collins, formerly with the Anderson Galleries.

famous collections; "Portrait of Lady Mary O'Bryen," by Sir Joshua Reynolds; Raeburn's three-quarter length "Portrait of General Andrew Hay of Mount Blair," and Turner's "A Dream of Venice (The Grand Canal)," at one time in the collection of the fourth Earl of Arran.

#### Modern Tapestries

An International Exhibition of Modern Tapestries will be held at the Toledo Museum during December and January. France will be represented with tapestries by Lucrat, Maillol, Germaine Tailleferre, J. Victor Hugo, Roux and Masson. From Scandinavia will be Frida Hansen, Gerhard Munthe and Fjaestad, and from America, Davies, Buk, Nura and Ruth Reeves.

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## In the Realm of Decoration and the Antique

### A Gothic Chasuble



*Gothic Chasuble, XV Century.*

Reproduced herewith is a rare Gothic jade-green velvet and gold needle-painted chasuble of the XV century. It is cut with a design of Gothic cinquefoils supporting and enclosing pommes du pin and centered with an orphrey probably of German workmanship, needle-painted in gold and colored silks on a gold ground with figures of the Virgin and Child, St. Christopher and other saints placed within Gothic niches.

The vestment is included in the collection of rare old rugs, tapestries, textiles, Italian furniture and furnishings, formed by V. and L. Benguiat, which will be sold the afternoons of Nov. 19, 20, 21 and 22 at the American Art Association, New York.

### New York Art Sales

The American Art Association, New York, has scheduled the following auctions for December:

Mr. and Mrs. Claus A. Spreckels collection of paintings, sculptures, porcelains, tapestries and XVIII century French furniture, on exhibition from Nov. 29, to be sold Dec. 5-6; the V. Winthrop collection of original drawings, on exhibition from Nov. 29, to be sold evening of Dec. 4; the Madame La Comtesse de la Beraudiere collection of paintings, furniture, art objects and bibelots, on exhibition from Dec. 6, to be sold Dec. 11, 12 and 13; the Carl Freund collection of sculpture, garden ornaments, paintings, bibelots and Graeco-Roman pre-imperial period silver, on exhibition from Dec. 13, to be sold Dec. 18, 19 and 20.

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### Early American Glass in New York Show



*At Left—Rare half-pint creamer in Baroque pattern, attributed by tradition to Frederick, Md. At Right—Clear flint glass mug, unique, with clear cobalt-blue decorations.*

The John Hays Hammond, Jr., collection of early American glass, dating from the latter part of the XVIII century through the first half of the XIX, will be on exhibition at the Art Center, New York, from Nov. 18 to Dec. 6. In 1924 this collection, then known as the Buswell collection, passed intact into the hands of John Hays Hammond, Jr., from whom it was acquired recently by Mrs. William Greig Walker, who named it after Mr. Hammond. Some conception of its importance may be had from the catalogue of the 300 pieces which has just been compiled by Helen A. McKearin,

daughter of George S. McKearin, collector and authority on early American glass.

Miss McKearin writes: "The John Hays Hammond, Jr., collection deserves our attention because of its very important and outstanding pieces of early American glass. It also has a special interest because it is the outcome of one of the first serious efforts to form a collection representing typical examples of the glass manufactured in America in the latter part of the XVIII century and the mid-years of the XIX.

"Although the collection is small, its scope is wide. In it may be seen the types of glass which graced the boards of our forefathers from the days of Baron Stiegel. Beautiful sugar bowls and creamers, wines and flips, decanters and purely decorative pieces represent the products of our early factories. Of equal interest are many offhand pieces blown from the flag end of the pot by individual workmen for their families and friends."

THE ART DIGEST reproduces two examples in Baroque pattern. One is a half pint creamer blown in full size, four section mold. Pieces in this pattern are uncommon, but a half pint pitcher is very rare. Each example that has been traced to its original source came from Frederick County, Md. The other reproduction is of a clear flint glass mug with applied foot, decorated by a chain of cobalt blue glass, blue threaded rim, loops and rings of clear glass and a molded design of ribbing above the foot.

### A Pickwick Landmark

Another landmark connecting modern London with the London of the glorious past is doomed. The Golden Cross Hotel, in the Strand, survivor of the coaching hostelry immortalized by Dickens, has closed its doors, its Crown lease having expired. According to the London *Sunday Times*, the building is to be demolished to make room for "modern progress."

The Golden Cross is linked with London's "Golden age of letters." It was here that David Copperfield came by coach from Canterbury. It was here that Dickens represented Pickwick's combat with the cabman and it was from this inn that Pickwick drove in the Commodore coach to Rochester.

The *Sunday Times* traces its history: "There was a Golden Cross inn in the village of Charing when the Strand of today was a riverside ramble. Later, when Trafalgar Square was a stone yard, when Hungerford Market with its winkle-stalls stood on the site of Charing Cross Station, and the old suspension bridge stretched across the river, the sign of the Golden Cross cheered the traveler in search of bed and board."

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## In the Realm of Decoration and the Antique

### Phyfe's Best



*Mahogany Side Chair, by Duncan Phyfe.*

A set of twelve Duncan Phyfe mahogany side chairs, identical with five which are in the American Wing of the Metropolitan Museum, have appeared in New York and are on exhibition in the galleries of Charles Woolsey Lyon, connoisseur and expert on antique Americana. The chairs belonged originally, along with the museum's five, to Roger Ludlow, aide-de-camp to George Washington in the Revolutionary War.

Ludlow bought the set in 1811 shortly after he married the daughter of James Willink, who was of great assistance to Washington in the war, his help being mainly financial. Roger Ludlow lived but a few years after his marriage and left his widow childless. At Mrs. Ludlow's death the chairs went to Mrs. Maria P. James, who, exactly 100 years after they were made, bequeathed the five to the Metropolitan and the remainder to John P. Treadwell, her lifelong friend and attorney. Mr. Lyon purchased the set of twelve from the Treadwell estate.

Charles Over Cornelius, associate curator of American art in the Metropolitan, wrote in his book on Duncan Phyfe that the Ludlow chairs represent the period when the great New York craftsman was at his best in design and workmanship.

### ANTIQUE TAPESTRIES ANTIQUE BROCADES WORKS OF ART

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### Museum Shows Group of Haban Pottery



*Haban Vase.*



*Haban Plate.*

An exhibition of pottery made by the Haban sect in North Hungary and Transylvania in the XVIII and XIX centuries is being held in the Department of Decorative Arts of the Brooklyn Museum. The sect was an early experiment in Communism that began with the XVI century. This pottery was made by descendants of the group who, persecuted for their religious beliefs in Switzerland and Germany, finally found refuge in Hungary. Here they lived unmolested. Each man became a skilled craftsman and worked for the benefit of his brethren.

The group is now considered part of the

### Scottish Relics

A loan exhibition of Scottish antiques and historic treasures will be held in London at the house of Robert Fleming in February under royal patronage. Noblemen are lending private collections, many of which have never been out of their homes before, and museums have promised some of their treasures.

Premier MacDonald, who is a patron, is lending a Wilkie painting, one of the Freeman's rings of Inverness and a Ferrara blade. Jewels of the tragic Mary Queen of Scots and a shirt belonging to the equally ill-fated Charles I will be among the exhibits. Paintings by McWhirter and Raeburn, tapestries, furniture, miniatures, first editions of Burns and Scott, two collections of armor, with swords used at Bannockburn, targes and claymores of Culloden, tartans and bagpipes will be on view at this great Scottish show.

Anabaptist Society and it is believed that the name Haban was given to it in derision, "Haban" being a corruption of the German word "to have." There was an emigration of Anabaptists to Pennsylvania in the XVIII century—the Mennonites—and these immigrants carried their arts, including pottery-making, with them. A family resemblance exists between the Haban ware and that of the Pennsylvania Germans.

After exerting a definite and decisive influence upon the domestic arts of Central and Eastern Europe, the Haban communities declined, and about the end of the XVIII century ceased to exist. Individual potters, however, survive in Slovakia and efforts are being made to foster their art by the Czechoslovakian government.

Outside of the examples on view at the Brooklyn Museum, no other collection of Haban pottery exists in America, nor is the old ware seen in Europe except in local museums. The Brooklyn collection has been in storage for some time, but has now been brought out and re-arranged. The ware bears a strong resemblance to Italian majolica. The society sent representatives to Italy to study the making of low-fired soft pottery. The colors are rich and powerful—blues, greens, yellows and browns with some pink and lavender. The designs were modified by local demands, as the Habans, although they formed independent island-like communities, supplied pottery to all the people around them, even as far as Poland.

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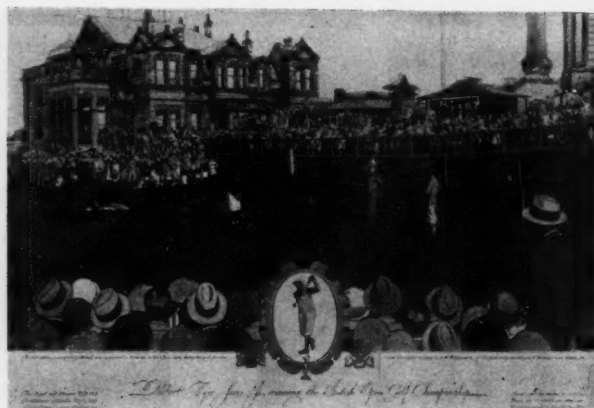
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## Among the Print Makers, Old and Modern

### Here Is the New and the Old in Currier and Ives Prints



An Old Currier & Ives Print—"An American Railway Scene, at Hornellsville, Erie Railway."



A New Currier & Ives Print—Robert Tyre Jones Winning the British Open Golf Championship. Copyright, 1930.

The revived firm of Currier & Ives has now published its first two prints, "Robert Tyre Jones Winning the British Open Golf Championship" and "The First Important Football Game in America," the first being modern in delineation and the second preserving the manner of the old prints and something of their coloring. Others of the first series, devoted to sporting events, will be issued at intervals of six weeks. The new team is composed of Everett R. Currier, grandson of Nathaniel, who has had many years of experience in the graphic arts, and Burt Vaughn Flannery, painter, art director and collector.

Departing from the traditions of the old partners, who stressed the fact that they were "print makers to the people," and who turned out their prints by the thousands, for a few cents apiece, the modern firm will limit their issues to 999 copies to sell at \$12 a print. In contradistinction to the hand coloring that the original Currier & Ives followed, these prints will be produced by the process of intagliotone, which gives faithful detail reproduced in full color. Following the custom of the original house, the prints will be from pictures by living artists of subjects which are of interest to the contemporary age. Herewith is presented an example of the new prints showing Bobby Jones' victory in the British open (reproduced by courtesy of Goodspeed's Book Shop, Boston,) and one of the old, "American Railway Scene," by courtesy of Kennedy & Co.

C. B. Palmer wrote in the Boston *Transcript*: "Since the circumstances of the refounding of the concern, as well as the processes and intentions, are diametrically opposed to those which

governed the original firm, it is perhaps hard to see where any special significance attaches to the fact. But the mere news that the name of Currier & Ives is to be again a live factor in the field of printmaking is enough to prick the ears of the merest amateur."

A little more than a hundred years ago in the print shop of John and William Pendleton, Boston, began the career of Nathaniel Currier who, in association with his partner, James Merritt Ives, was to bring forth those celebrated lithographs, so valuable today as a pictorial record of American life and customs of the time. Following his apprenticeship in Boston, Currier moved to New York, where in 1835 he went into business for himself, the first known Currier print, "William P. Dewees, M. D.," being issued the previous year.

Mary Elizabeth Prim, writing in the Boston *Transcript*, explains the appeal of these prints: "Many other lithographers were at work then (1835) in various parts of the country, for the process was extremely popular. Not only did the prints serve as decoration, but were a news-record as well. Daily or weekly papers then were small, not very clear as to type, and entirely without illustrations.

"Currier and his fellow lithographers had a much keener news-sense than their editorial contemporaries. If there were a great fire, an important ship launched, or a public building erected, a lithograph of the event was available within a few days. Naturally, people preferred this way of getting the news to flimsy paper and cramped columns of type. To the lithographers is probably due the rotogravure of today and the tabloid—though the latter is rather a dubious benefit.

"Another great advantage of the prints issued by Currier and the others was the cost—or rather lack of cost. Some sold for fifteen cents or a quarter and even the ones issued in folio were never more than a few dollars. 'Colored Engravings for the People' Currier advertised

his wares. Even the poor could afford to have these brightly-colored, naive and charming decorations.

"All prints issued before May 6, 1857, were under the name of N. Currier and generally had the day of the month, as well as the year, though some were undated. Thereafter, the firm name of Currier & Ives was used. Though the 'N. Currier' was retained a few years, the partnership with James Merritt Ives began in 1850.

"Many of the Currier & Ives prints were made from the paintings of artists who had genuine ability. Perhaps the best known is Arthur Fitzwilliam Tait, an Englishman who came to America sometime in the 1850's and settled in New York. His work has a vigor and dash which is most arresting even to modern eyes. He did the 'Life of a Hunter' series so much in demand at present. Indeed, one of the series, 'A Tight Fix,' showing the hunter grappling with bears, brought \$3,000 at auction in New York in 1928. Another by Tait, 'Deer Hunting on an Adirondack Lake' went for \$2,875 at the same sale.

"Bird's-eye views of New York in the 50's, 70's and 80's were issued. . . . Historical events were also noted. Almost every important battle of the Civil War was commemorated and innumerable cartoons directed against the seceded States issued. Scenes of the Mexican War also appealed to the people and were published in large quantities. Many prints of Revolutionary interest were issued by Nathaniel Currier at the beginning of his career.

"During the Civil War peaceful rural scenes found a ready market among those who were

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## Among the Print Makers, Old and Modern

heartily sick of bloodshed. Immediately after the conflict the Western series were immensely popular, particularly among the returned soldiers, the pattern of whose life had been so altered that it was impossible for them to take up living where it had been left off. Fortunately for that 'lost generation' the American frontier was still advancing.

"Tait's Indian and prairie scenes have a richness of coloring and a vivid life which may still stir the pulses. These pictures have permanent value as art along with their historical importance.

"Currier & Ives likewise recognized the beauty and romance of the Yankee Clipper. This type of sailing vessel, the swiftest and most lovely ever devised by man, has been immortalized in the lithographs. The 'Flying Cloud,' 'Lightning,' 'Sovereign of the Seas'—all the lyric names given to his ships by Donald MacKay—as well as stirring scenes showing clippers gallantly fighting squalls and hurricanes, remain to tell us of a day when America's merchant marine was queen of the seas. . . .

"Currier & Ives prints brightened the American home at a time when dour heaviness prevailed. By means of them, even those who lived away from the centers of progress were able to find out what was going on in the great world about them. We are inclined to think of these lithographs as innocuous and naive, yet they were responsible for the gold rush and the opening of the west. They had a share in stirring up the curiosity and discontent which eventually broke through an inclination to national smugness."

### The Two-Man Jury

The Print Makers Society of California has decided to try an experiment in the jury for its next International. Two jurors, instead of the customary five, will be appointed by the Board of Control, one to select 75 per cent of moderately conservative prints and the other 25 per cent moderately radical works. The society feels that this percentage gives an accurate representation of the two movements among its members.

"With five jurors," says the society's *Print Letter*, "there were sure to be one or more radicals and the result was constant friction—to use a polite term. Then too, there were always one or two members who would sway the others into doing what they wanted. With two jurors there is no danger of friction. The conservative will go over the prints submitted, select what he thinks best and leave the others to the second juror. Of course, there will be prints that are more or less on the border line, but this should cause no trouble as each juror is the sole judge of what he considers conservative or radical."

This plan is not new, as the Institute of Graphic Arts once made use of it in the selection of the "Fifty Prints of the Year." Later the institute changed to a one-man jury, John Sloan having had the honor last year.

### Nansen Was an Artist

It is not generally known that Fridtjof Nansen, Norwegian scientist, explorer and statesman, was also an artist. However, a posthumous exhibition of his water colors and lithographs, 100 in number, was recently held in Oslo. There were water colors painted in his youth (he was born in 1861) and in the arctic regions. The lithographs, done in later years, were praised for their strength and expression.

## Drawings

The centuries-old vogue for old masters' drawings is the theme of Frank Rutter in the *London Spectator*:

"The peculiar charm and fascination of drawings has long been appreciated by collectors, who know their value as avenues by which we may approach the inner mind of a master and get the best and most intimate insight into his point of view and method of working. Every good dilettante of the eighteenth century had his Cabinet of Drawings, and one of the earliest British appreciations of this manifestation of art work was expressed by Jonathan Richardson the Elder. 'In drawings,' said that worthy, 'one finds a great variety, from their being first thoughts (which are often very slight, but spiritous scabbles) or more advanced, or finished.'

"These first thoughts, it should be added, vary not only in degree but also in kind. Perhaps the greatest superiority that Old Master drawings have over their modern equivalents is that hardly any of the former were done for the market; for the most part these old 'scabbles' are genuine working drawings, notes made by the master to help him in the production of his pictures. His sketch book was part of his workshop and it would surprise him if he knew how saleable today are its scattered pages.

"Broadly speaking, any master's drawings may be classified under two categories: (1) those relating to the whole of a picture, and (2) those relating to a detail, to a part. The first section may be described as Composition Studies, ranging from the most rough-and-ready notation of an idea for the grouping of a picture to an elaborately finished cartoon such as Leonardo's *Madonna and St. Anne* in the Diploma Gallery of the Royal Academy.

"Greatly as drawings of this first section may vary in style and execution as well as subject, the variety of the second is almost infinite. Under this second category come studies of figures and studies of landscape, studies of part of a figure, of a head, a back, of drapery or, again, of a tree, a plant or a flower; notes of movement, notes of effects of light and shade—in short, a record of anything the artist's eye may see.

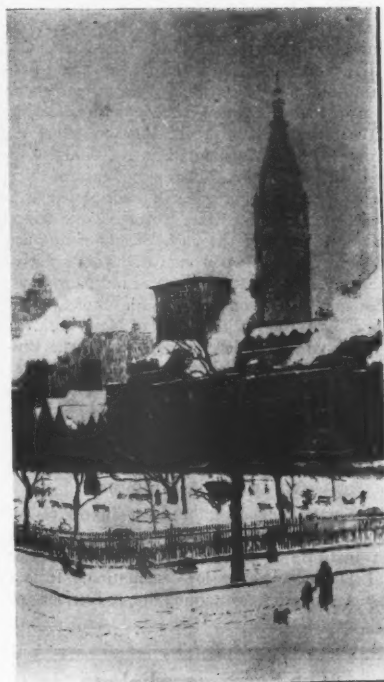
"As for variety of style, forms can be seen and recorded in terms of pure outline, or in terms of pure light and shade; and between these two extremes there is a whole world of individual compromises between the two methods. An artist is free to use the continuous line of a Botticelli or a Fôujita, or the broken lines of a Rembrandt or a Sickert; and no man can truly say that the one method is better than the other. All that matters in art is the result obtained by the method the artist has chosen for his purpose.

"Students of drawings are well catered for today. A whole literature on the subject exists, Messrs. B. T. Batsford in particular having issued a sumptuous series of volumes edited by Campbell Dodgson."

### A Currier & Ives Show

Among the group of Currier & Ives Prints being shown at the Butler Galleries are the following in small folio: *The Seasons*, "Spring," "Summer," "Autumn" and "Winter"; "Skating by Moonlight," "Woodlands in Winter," "Harvest," "Burning of the New York Crystal Palace," "Western Farmer's Home," "View on the Hudson from Ruggles House," "Peace and Plenty," "Through the Bayou by Torchlight," "Saratoga Springs."

## Many Elements



"Gramercy Park," Frederick T. Weber.

Many elements are fused in the art of Frederick Theodore Weber, whose etchings are being shown during November at the Division of Graphic Arts, Smithsonian Building, Washington, D. C. Born in Columbia, S. C., he was taken when six years old to Finland, received his first art training in Berlin, then worked under the Belgian modern. A. W. Finch, who was a pupil of Whistler, next went to France where he worked with Zak and finally took an academic course at the Julian Academy under Jean-Paul Laurens.

Fifty etchings make up the exhibition, a typical one being "Gramercy Park, Snow," herewith reproduced, which dates from 1924. They extend from Lubeck subjects etched in 1905 to bookplates and Christmas cards done in 1930.

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## News and Opinion of Art Books—Rare Books

### The Wood Cut

"With Graver and Woodblock Over American Highways" by Betty Lark-Horovitz (William Edwin Rudge; 475 Fifth Ave., New York; \$10), proves that the wood cut is coming back into its own. There are 26 plates, each with a page of descriptive text opposite, dealing with scenes in New York, Chicago, along the Chicago River, Washington, in the Grand Canyon and California. The wood cuts of New York are most impressive in their strong contrasts of black and white, revealing the tempo and the feeling of the city. There is a touch of dignity in the wood cuts divulging a bit of the "gay ninety" atmosphere of old New York. "Looking West on Fifty-ninth Street, New York," is typical of the spirit of New York.

"The volume is interesting," writes the *Boston Transcript*, "as showing the limitations as well as the possibilities of the wood cut, which in spite of its increasing popularity is not likely to crowd out all the other graphic arts."

### An Inness Catalogue

A new catalogue of the great Inness collection of landscapes which was presented to the Art Institute of Chicago by Edward B. Butler in 1911 is now ready for distribution. It is a 68-page booklet containing reproductions of

every painting in the collection—22 in all. In addition there is illustrated J. S. Hartley's portrait bust of the American master. On the title page appears Inness' own definition of his work: "Landscape is a continued repetition of the same thing in a different form and in a different feeling."

### Puritanism and Art

The complaint that conditions in America are unfavorable to the development of art, that there are too many restrictions imposed on individuality through continued outcroppings of Puritanism, is the theme of Matthew Josephson's book, "Portrait of the Artist as American" (New York; Harcourt, Brace & Co.; \$2.50). Mr. Josephson uses as examples the many American artists, writers and musicians who have been forced to go to Europe for artistic environment. E. L. Hulme in the San Francisco *Argonaut* takes issue with the author:

"Freedom for the individual? Yes, that is necessary for art. And it is true that we have blue laws, national prohibition, and numerous fundamentalists. But what intelligent and well-informed person believes these to be the permanent and paramount forces of our life? The outlook seems one of hope, not despair. And while our author was writing his book, a very interesting one, did it not occur to him that many gifted poets, and novelists, and painters were content and happy to stay here and portray the life of their own land in their own time?"

### Lucas "After Constable"

The Oxford University Press is soon to bring out "The Published Mezzotints of David Lucas after John Constable, R. A." (New York; 114 Fifth Ave.; \$35). It is by the Hon. Andrew Shirley, son of the eleventh Earl Ferrers, who until lately was assistant keeper of fine art in the Ashmolean Museum at Oxford.

The book makes available in 60 collotype plates the mezzotints made by Lucas from Constable's paintings and contains a complete catalogue and historical account. Many of the mezzotints are now comparatively unknown, and their collection in this form with history and commentary will interest enthusiasts of Constable (who judging from recent prices is "on the rise") as well as collectors of plates by Lucas.

One of the most valuable features of the work is that it contains all the known letters which passed between Constable, Lucas and others on the subject of these engravings.

### Kiki's Past

A Kiki is the lifeblood of every true bohemia. Kikis nourish art by feeding life, and by being unconscious of this fact they nourish it all the better. They provide a background for people who have no homes and want none. The publication of "Kiki's Memoirs" (Edward W. Titus, Paris) brings to the public an insight into the kind of person she was and the life she led. It was translated from the French by Samuel Putnam, Chicago artist. Louis Kronenberger writes in the *New York Times*:

"Kiki grew up with little background or schooling, to go to work very young and to get on in life by means of her physical self and her personality. . . . She did not care much what life meant; but she longed to find out—using conventional and unconventional and curious and amusing means. These experiences as they befell her, make a document of her book."

### More Boswell

Another mass of newly discovered Boswell papers, including 107 pages of the original manuscript of "The Life of Samuel Johnson" and the full 628 pages of the original manuscript of "The Journal of a Tour to the Hebrides," is being brought to the United States by Colonel Ralph Heywood Isham, who in 1927 acquired a collection of James Boswell letters called the greatest literary find of the century. These discoveries were purchased by Colonel Isham from Lord Talbot de Malahide, of Ireland and Scotland, great-great-grandson of James Boswell. Dr. Frederick A. Pottle, assistant professor of English at Yale, is now preparing them for publication.

The manuscript of the "Journal," in addition to being original, was used by Boswell's publisher, Charles Dilly, as copy for the printer, Henry Baldwin. It is invaluable in showing the manner in which Boswell wrote, and, although the journal was written 12 years before it was published, it was never greatly revised or copied. The third of the manuscript which was never published deals largely with the author personally. Another item is an outline of a projected biography of Lord Kames, which was never written.

There are in the find, besides the manuscripts, thirty or more letters, including one by Boswell to Johnson. The new material, Colonel Isham said, will probably necessitate the addition of one or two volumes to the "Private Papers of James Boswell."

According to the *Herald Tribune*, the discovery was made last summer when Lady Talbot and a group of guests at her castle decided to play croquet. Lady Talbot recalled having seen some boxes of balls, mallets and wickets somewhere around the castle and dispatched two servants to search for them. The servants, exploring around in a damp dungeon (a likely place for relics of this mid-Victorian game), not only came across the croquet accessories, but a box containing some old crumbling papers—manuscripts which are priceless in revealing intimate details in the life of the original "hero-worshipper," who, as a contemporary said, had the faculty of sticking to Dr. Johnson like a Scotch burr.

### The Reichstag Theft

The exact date when the original copy of the German Constitution of March, 1849, was stolen from the Reichstag library cannot be fixed, as the safe in which it was kept had not been inspected since November, 1929, according to an announcement made by the Reichstag's librarian. It is not clear why the thief chose to steal something unsaleable unless he himself was an erratic collector and not interested in money. The value of the document is estimated at \$25,000, but since it could not be sold in Germany, or perhaps anywhere, its exact value is theoretical.

### \$1,125 for Crane's "Maggie"

A copy of the privately printed first edition of Stephen Crane's "Maggie" brought \$1,125 at auction at the American Art Association, New York, the buyer being B. J. Boyer. This copy of the book was presented by the author to Elbert Hubbard. A copy of the first edition of Shelley's "Prometheus Bound," in original boards, uncut, went to Dr. A. S. W. Rosenbach for \$950. A letter by Shelley to Thomas Love Peacock congratulating him on his marriage was bought by Dr. Rosenbach for \$800.

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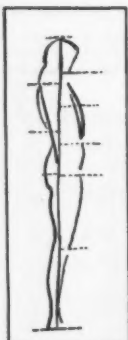
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## In the World of Rare Books and Manuscripts

### Boston Museum Acquires Rare Jaina Manuscript, Dated 1260



Section of "Goddess Ambika With a Child," Jaina manuscript, dated 1260.

The literature of Jainism, the doctrine of Mahavira (called Jina, "The Conqueror," and Tirthakara, "Finder of the Ford"), a rival and contemporary sect of Buddhism, is one of the oldest in India. Mahavira is now recognized by the world as a great thinker, whose philosophical system remains one of the most characteristic expressions of the Hindu mind. He is less known due to the fact that the Jains never established communities or adherents outside of India and are averse to having their religious objects bought by foreigners.

Most important of the Jaina manuscripts with illustrations are those of the Kalpasutra (Lives of the Jinas) of Bhadrabahu and of Kalakarya Katha, the latter being found often with the former. These illuminated manuscripts contain the oldest Indian paintings on paper in existence and their style and formulae underlie and survive in Rajput and Mughal paintings. They are very scarce in Indian art and even in the Jaina libraries are rare.

A few have found their way to America and are in the Boston Museum, the Metropolitan

Museum and the Freer Gallery in Washington. Now through the generosity of Dr. Denman W. Ross, the Boston Museum has acquired from the Heeramanek Galleries, New York, an illuminated Jaina palm leaf manuscript dated 1260 A. D., a document of first importance and probably the only illustrated Jaina manuscript of so early a date existing outside of India, according to Dr. Coomaraswamy of the museum. The above reproduction is of a section depicting "The Goddess Ambika With a Child."

Beginning Nov. 17, the Heeramanek Galleries will exhibit a collection of these Jaina illuminated manuscripts of the XV and XVI centuries, the first exhibition of its kind ever to be held in New York. The manuscripts are in the form of loose oblong leaves, 9 by 4 inches, usually protected by cardboard covers, the native custom being not to tie them with a cord, but to wrap and tie them in an embroidered kerchief. The Prakrit characters (a medieval form of Nagari script, differing little from the characters still in use) are written across the leaves, often with marginal

notes, and with square or oblong miniatures illustrating the text. These miniatures depict the routine of the king's daily life, armies on the march, the investing of walled cities. Monks are constantly represented. They also reveal the manners, customs, textile designs, architecture and furniture of medieval India, and—what is even more interesting—the ancient and original motifs of the V century B. C. Although in their contemporary detail they reflect the middle ages, their subject matter is far more ancient.

The pigments used appear to have been: cinnabar for the red in the early miniatures, replaced later by vermillion; lapis lazuli for the blue; a mineral white, probably kaoline, for the pearly white; orpiment for the yellow and malachite for the green.

Dr. Coomaraswamy writing of the Boston acquisition in the Museum Bulletin: "The drawing has the perfect equilibrium of a mathematical equation or a page of a composer's score. Theme and formula compose an inseparable unity, text and picture form a continuous relation to the same dogma in the same key. That the handling is light and casual does not imply a poverty of craftsmanship (the quality of roughness in 'primitives' of all ages seems to the unsophisticated observer a defect), but rather perfect adequacy. It is the direct expression of a flashing religious conviction and of freedom from any specific material interest. This is the most spiritual form known to us in Indian painting, and perhaps the most accomplished in technique."

### Rarities

The Brick Row Book Shop has recently disposed of two items of exceptional interest to New York collectors. Edmund Burke's copy of "Warren Hasting's Defence," containing on 150 pages Burke's autograph notes of his material to be used in the impeachment of Hastings, was obtained by a collector. Since the trial this book had remained in the family of Sir James Melville, secretary of the East India Company, until it was acquired in a London auction room by E. Byrne Hackett, president of the Brick Row Book Shop.

It is, of course, well known to bibliophiles that presentation copies of Herman Melville are of great rarity, and it is equally well

known that copies of "The Whale," the three-volume London precursor of "Moby Dick," is one of the scarcest of books. A collector, undeterred by the state of the stock market, has just obtained from Mr. Hackett a copy in mint condition, which Melville had presented with this affectionate note to his brother-in-law:

"John C. Hoadley, from his friend, Herman Melville, Pittsfield, Jan. 6, 1853. If my good brother John takes exception to the use of the word *friend* here, thinking there is a nearer word, I beg him to remember that saying in The Good Book which hints there is a *friend* that sticketh closer than a *brother*."

### Lehmann Library to Be Sold

The library of Frederick W. Lehmann will be sold by the American Art Association, New York, the afternoons and evenings of Dec. 2 and 3. For a long period Mr. Lehmann was an assiduous collector, and the result is shown in his first editions of Emerson, Hawthorne, Longfellow, Lowell and Whittier, rarities seldom found in libraries more recently formed.

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Abbott School of Fine and Com. Art, 1624 H. St., N.W., Washington.  
American Academy of Art, Dept. 40, 1125 Kimball Bldg., Chicago, Ill.  
Alexander Archipenko, 16 W. 61st St., N.Y.  
Art Institute of Chicago, Box A.A., Michigan Av., at Adams St., Chicago, Ill.  
Art Students League, 215 W. 57th St., New York City.  
Boston Museum School, Penway Rd., Boston, Mass.  
George Elmer Browns Art Class, Provincetown, Mass.  
Calif. School of Arts and Crafts, Oakland.  
Calif. School of Fine Arts, Chestnut and Jones, San Francisco.  
Scott Carbee School, 126 Mass. Av., Boston.  
Chester Springs School, Chester Sprgs., Pa.  
Chicago Academy of Fine Arts, 18 So. Michigan Ave., Chicago, Illinois.  
Crownard School of Art, 341 So. Grandview, Los Angeles, Calif.

Cleveland School of Art, Cleveland, O.  
Commercial Illustration Studios,  
A-Top the Flatiron Bldg., 23rd & Broadway, N.Y.C.

Corcoran School of Art, Washington.

A. K. Cross, Boothbay Harbor, Me.

Adam Dabrowski Studio School of Woodcarving, 241 Fulton Street, Brooklyn, N.Y.

Art School of the Detroit Society of Arts and Crafts, 50 Watson St., Detroit, Michigan.

Dayton Art Institute, Dayton, Ohio.

Designers Art School, 376 Boylston St., Boston.

Exeter School of Art, 729 Boylston St., Boston.

Louis Gehring, Home Study Course, 96 Fifth Ave., N.Y.C.

Girls Central School of Art, Y.W.C.A., Brooklyn, N.Y.

Grand Central School of Art, 7021 Grand Central Terminal, N.Y.C.

Kansas City Art Institute, 3500 Warwick Blvd., Kansas City, Mo.

Layton School of Art, Milwaukee, Wis.

Livingstone Academy, 1333 F. St., N.W., Washington, D. C.

Maryland Institute, Baltimore, Md.

Metropolitan Art School, 58 W. 57th St., N.Y.

National Academy of Art, 230 E. Ohio St., Chicago, Illinois.

National School of Fine and Applied Art, Connecticut Ave., and M St., Washington, D.C.

Naum Los, 1947 Broadway, N.Y. City.

N.Y. School of App. Design for Women, 160 Lexington Av., N.Y.

N.Y. School of Fine & Applied Art, 2239 Broadway, N.Y. City.

N.Y. University, College of Fine Arts, 250 E. 43rd St., N.Y.C.

Otis Art Institute, 2401 Wilshire Blvd., Los Angeles.

Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.

Phila. School of Design for Women, Broad and Master, Phila.

Pratt Institute, Brooklyn, N.Y.

School of the Arts, 916 Sta. Barbara St., Santa Barbara, Cal.

School of Applied Art, Battle Creek, Mich.

The School of Fine Arts, 234 Beacon Street, Boston, Mass.

St. Louis School of Fine Arts, Room 24, Washington University, St. Louis, Mo.

Syracuse University, Room 16, Administration Bldg., Syracuse, N.Y.

Traphagen School of Fashion, 1680 Broadway, N.Y.

Vesper George School, 42 St. Botolph St., Boston, Mass.

Wilmington Academy of Art, Wilmington, Del.

Worcester Art Museum School, 24 Highland St., Worcester, Mass.

## SCULPTORS

Ruth Norton Ball, Indian Arts Bldg., Balboa Park, San Diego, Calif.

## STUDIOS—COMMERCIAL ART

Graphic Studio, 503 Granger Block, San Diego, Cal.

## Will Search Persia

The buried cities of ancient Persia, made famous by the names of Darius, Xerxes, Cyrus and Cambyses, will soon yield their archaeological secrets, if the plans of the recently organized American Institute for Persian Art and Archaeology succeed. The Institute, taking prompt advantage of the antiquities law recently passed by the Council of Ministers of the Empire of Persia, plans to sponsor several expeditions from various American museums to take over such sites as that of Istakhr, Ray, Shapur and Pasagadae. Of interest was the

discovery of the archaic and Achaemenian bronzes recently found in the Luristan Province.

The formation of the American Institute for Persian Art and Archaeology was due to the effort of Prof. Arthur Upham Pope, Advisory Curator of Muhammadan Art of the Art Institute of Chicago, Adviser in Persian Art to the Philadelphia Museum, and Honorary Adviser in Art to the Persian Government. Assisted by a committee designated by the Institute, Prof. Pope selected treasures of Persian art from American collections for loan to the International Exhibition of Persian Art to be held at the Royal Academy, London, in January and February.

The Institute is empowered by its charter to promote research, aid scholars, assist in the conservation of Persian monuments, and publish books and other material relating to Persian art. A monumental Survey of Persian Art summarizing discoveries and Persian art history to date is soon to be published.

The officers are: Prof. Arthur Upham Pope, director; Franklin Mott Gunther, president; Percy R. Pyne, Jr., first vice president; Dr. W. R. Valentiner, second vice president; Howard J. Sachs, treasurer; John A. Chamberlain, assistant treasurer; Myron Bement Smith, secretary; Horace H. F. Jayne, chairman of the executive committee.



# Great Calendar of U. S. and Canadian Exhibitions

**Berkeley, Cal.**  
**BERKELEY ART MUSEUM**—Nov.: Modern textiles from Arthur H. Lee, N. Y. Dec.: Paintings, lithographs and wood cuts, Max Weber. **CASA DE MANANA**—Nov. 16-30: Wood blocks and water colors, William S. Rice. Dec. 1-15: Pastels and wood engravings, Michael Baltekal-Goodman.

**Del Monte, Cal.**  
**DE MONTE ART GALLERY**—Nov.: Exhibition by California artists.

**Laguna Beach, Cal.**  
**LAGUNA BEACH GALLERY**—Nov.: Fall exhibition by members of the Laguna Beach Art Ass'n. Dec.: Winter exhibition by members.

**La Jolla, Cal.**  
**ART ASSOCIATION**—Nov.: Water colors, Capt. Deum. Dec.: Christmas sketches, Los Angeles Art Ass'n.

**Los Angeles, Cal.**  
**BARK N' RAGS**—Nov.: Etchings and oils, Berdanier. Dec.: Etching exhibit, Levon West. **BILTMORE SALON**—Nov.: Paintings, Frank Tenney Johnson. **HATFIELD GALLERIES**—Nov.: XVIII century English landscapes; Dec.: Water colors by Arthur B. Davies. **LOS ANGELES MUSEUM**—Nov.: (California Art Club); Paintings and drawings, Jean Ne'gulesco; Paintings, Ross Dickinson; Paintings, C. Bachelor Nesbit; 21st annual exhibition by members. **STENDAHL ART GALLERIES**—To Nov. 30: Exhibition of American landscapes.

**Oakland, Cal.**  
**OAKLAND ART GALLERY**—To Nov. 25: Reproductions of work by old and modern masters. Nov. 15-22: Harmon Foundation Negro Art Exhibition. Monthly no-jury shows.

**Pasadena, Cal.**  
**PASADENA SOCIETY OF ARTISTS**—Nov.: Water colors, Homer E. Ellerton; prints, Luigi Kasimir, Franz Brasz, Walter Cheever; exhibition, Jonas Lie, Emil Carlson, John Carlson, etc.

**Sacramento, Cal.**  
**CALIFORNIA STATE LIBRARY** (Prints Room)—Nov.: Portrait sketches in pencil, Franz Geritz.

**Santa Barbara, Cal.**  
**ART LEAGUE OF SANTA BARBARA**—Nov. 15-29: Oil paintings and block prints, Richmond I. Kelsey. Dec. 1-13: Pastels and oil paintings, Carl Sammons.

**San Diego, Cal.**  
**FINE ARTS GALLERY**—Nov.: Lithographs, Orozco; water colors by Provincetown artists. Nov. 15-Dec. 15: Marines of Guy Rose.

**San Francisco, Cal.**  
**CALIFORNIA PALACE OF THE LEGION OF HONOR**—To Dec. 14: Exhibition by Diego Rivera; exhibition by California artists. To Nov. 20: Work of Karoly Fulp. Nov. 20-Dec. 31: Newhaus collection of Russian icons; Winkop collection of Hiroshige prints. **EAST-WEST GALLERY**—Nov.: Drawings, wood blocks paintings, Moira Wallace; photographic studies, Stuart O'Brien; paintings, Harriet Hoag Fabian; tapestry needlepoint, Lucy Burton. **BEAUX ARTS GALLERIES**—Nov. 17-30: Drawings, Arnold Blanch; paintings, Rinaldo Cuneo. **GRUEN STUDIO**—Nov.: Etchings, A. Ray Burrell. **S. & G. GUMP CO.**—Nov.: Water colors of Arthur B. Davies. Dec.: Paintings by contemporary California artists. **VICKERY, ATKINS & TORREY**—Nov. 10-29: Water colors, Stanley Wood.

**Santa Monica, Cal.**  
**ART GALLERY** (Santa Monica Library)—Nov.: Plastic sketches and camera pictures, Tess Razelle and Fred William Carter.

**Denver, Colo.**  
**DENVER ART MUSEUM**—Nov.: Loan exhibition of Italian art; "Fifty Prints of the Year"; historic arts and crafts.

**Norwalk, Conn.**  
**SILVERMINE GALLERIES**—To Dec. 8: Paintings, watercolors and etchings, Bernhard Gutman.

**Wilmington, Del.**  
**WILMINGTON SOCIETY OF FINE ARTS**—To Nov. 25: Exhibition by Delaware artists. Dec. 1-10: French furniture, Barron Maurice Devaux.

**Washington, D. C.**  
**ARTS CLUB OF WASHINGTON**—Nov. 15-29: Exhibition by Mr. and Mrs. Charles E. Hoover. Nov. 29-Dec. 13: Exhibition, Edgar H. Nye and Mabel Mason De Bra. Permanent exhibition by the Circulating Picture Club. **UNITED STATES NATIONAL MUSEUM** (Smithsonian building)—Nov. 3-30: Etchings, Frederick T. Weber. **GORDON DUNTHORNE GALLERIES**—Dec.: Etchings, Alfred Huty; water colours; Maxwell Simpson; illuminated books and manuscripts. **PHILLIPS MEMORIAL GALLERY**—To Jan. 15: Pierre Bonnard; decorative panels, Augustus Vincent Tack; Marin, Dove, etc.

**Orlando, Fla.**  
**ORLANDO ART ASSOCIATION**—To Nov. 29: Annual all-member exhibition. Dec. 13-27: French Travel Posters.

**St. Petersburg, Fla.**  
**ART CLUB**—Dec. 10-31: Florida Federation of Arts.

**Atlanta, Ga.**  
**HIGH MUSEUM OF ART**—Nov. 15-30: Modern Water colors, Douglas Brown. Dec. 1-15: French canvases, Ossip L. Linde.

**Bloomington, Ill.**  
**ART ASSOCIATION**—Nov.: Facsimiles of works by French, German and Dutch modernists (A. F. A.).

**Evanston, Ill.**  
**EVANSTON PUBLIC LIBRARY**—Nov.: "Graphic Arts" (Art Center).

**Chicago, Ill.**  
**ART INSTITUTE**—Nov.: Annual exhibition of American art. **CARSON, PIRIE, SCOTT & CO.**—Dec. 5-31: Sporting photographs and prints. **CHICAGO GALLERIES ASSOCIATION**—Nov. 28-Dec. 21: Members exhibition. **LAKE SIDE PRESS GALLERIES**—Nov.-Dec.: Contemporary American book illustration, W. A. Dwiggins, Rockwell Kent, Rudolph Ruzicka, Edward A. Wilson. **MIDLAND CLUB**—Nov. 17-Dec. 13: Paintings, lithographs, dry points, Diana Thorne. **PALETTE & CHISEL CLUB**—Nov. 17-Dec. 17: Annual sketch and small picture sale.

**Jacksonville, Ill.**  
**ART ASSOCIATION**—Nov.: New York Water Color Rotary (A. F. A.).

**Peoria, Ill.**  
**ART INSTITUTE**—Nov. 16-Dec. 10: Members of the North Shore Arts Ass'n (A. F. A.).

**Springfield, Ill.**  
**ART ASSOCIATION**—Nov.: Interior decoration. Dec.: Japanese prints, ancient and modern embroideries, ceramics, etc.

**Indianapolis, Ind.**  
**JOHN HERRON ART INSTITUTE**—Nov.: Paintings from the Phillips Memorial Gallery; East Indian drawings; small soap sculpture. **HOOSIER SALON**—To Nov. 22: Exhibition, Mrs. Blanche Bruce and Guy Brown Wiser. Nov. 24-Dec. 13: Exhibition, Dale Besire and Glen Mitchell. **LIEBER GALLERIES**—Nov. 10-22: Paintings, Clifton Wheeler. Nov. 24-Dec. 6: Brown County artists.

**Richmond, Ind.**  
**ART ASSOCIATION**—Nov.: 17th annual exhibit by Richmond artists. Wood block prints in color (A. F. A.). Dec.: East Indian paintings and crafts.

**Davenport, Iowa**  
**MUNICIPAL ART GALLERY**—Nov.: Works by American illustrators (A. F. A.).

**Dubuque, Iowa**  
**ART ASSOCIATION**—Nov.: Oils and water colors, Tellander. Dec.: Pictures by children of the Cizek School, Vienna.

**Iowa City, Iowa**  
**STATE UNIVERSITY**—Nov.: Paintings from the 1929 winter exhibition of the National Academy of Design (A. F. A.).

**Emporia, Kan.**  
**STATE TEACHERS COLLEGE**—Nov.: Flower and still life subjects (A. F. A.).

**Lawrence, Kan.**  
**UNIVERSITY OF KANSAS**—Nov.: Elihu Vedder Memorial Exhibition.

**Wichita, Kan.**  
**ART ASSOCIATION**—Nov.: Annual exhibition, Artists Guild of Wichita. Dec.: Paintings by California artists.

**Louisville, Ky.**  
**J. B. SPEED MEMORIAL MUSEUM**—Nov.: Exhibition by Kentucky and Southern Indiana artists. Dec.: Exhibition, Duncan Phillips.

**New Orleans, La.**  
**ISAAC DELGADO MUSEUM**—Nov.: Sixth no-jury exhibition (Art Ass'n of N. O.).

**Portland, Me.**  
**SWEAT MEMORIAL MUSEUM**—To Nov. 24: Prints, Leo J. Meissner. Nov. 28-Jan. 1: Exhibition, Joseph B. Kahil.

**Baltimore, Md.**  
**BALTIMORE MUSEUM OF ART**—Nov.: International exhibition of rugs and glass; Santa Fe group of paintings. Nov. 16-30: Paintings, Marjorie D. Martinet. **MARYLAND INSTITUTE**—Nov. 16-30: Marionettes, Bernard Paul. Dec. 7-21: Paintings, Donald Coale. **PURNELL GALLERIES**—Nov.: Contemporary etchings, old paintings.

**Boston, Mass.**  
**MUSEUM OF FINE ARTS**—To Dec. 14: Mediterranean embroideries; Russian Icons (American Russian Institute); XVIII century French designs. Nov. 25-Dec. 14: Mexican art (A. F. A.); domestic silver; paintings by Rabindranath Tagore. **BOSTON ART CLUB**—Nov. 18-Dec. 10: Paintings, Daphne Dunbar. **DOLL & RICHARDS**—To Nov. 22: Character studies, Nancy Dyer. To Nov. 18: Portraits, Kleber Hall. To Nov. 25: Flower studies, Mary Lincoln Orr. To Dec. 2: Water colors, Vladimir Pavlovsky, Nov. 26-Dec.

9: Water colors, Charles E. Heil. Dec. 3-16: Paintings, A. Sheldon Pennoyer. **GOODSPEED'S BOOK SHOP**—To Nov. 29: Water colors of famous American ships, George C. Wales. **GUILD OF BOSTON ARTISTS**—Nov. 17-29: Paintings and water colors, Frank W. Benson. Dec. 1-13: Paintings, Harry Sutton, Jr. **GRACE HORN'S GALLERY**—Nov.: Exhibition of contemporary art. **SOCIETY OF ARTS AND CRAFTS**—Nov.-Dec.: Exhibit and sale of Christmas cards. **ROBERT C. VOSE GALLERIES**—Nov.-Dec.: Paintings by old and modern masters. Nov.: Paintings, Charles Curtis Allen; etchings by Dutch, English, French Masters.

**Cambridge, Mass.**  
**FOGG ART MUSEUM**—To Nov. 23: Loan exhibition of works of William Blake.

**Hingham Center, Mass.**  
**PRINT CORNER**—To Nov. 22: Drawings and etchings, Andre Smith. Dec.: Block prints in color; landscapes, Frances Gearhart.

**Grand Rapids, Mich.**  
**GRAND RAPIDS ART GALLERY**—Nov.: Brazilian paintings (Roerich Museum); modern paintings (Dudensing and Downtown Galleries, N. Y.); sculptures, Richmond Barthe.

**Kalamazoo, Mich.**  
**INSTITUTE OF ARTS**—Nov.: Arthur B. Davies memorial exhibition (A. F. A.).

**Muskegon, Mich.**  
**HACKLEY GALLERY OF FINE ARTS**—Nov.: Antique Persian rugs; Paisley and Kashmir shawls.

**Minneapolis, Minn.**  
**MABEL ULRICH'S BOOK AND PRINT SHOP**—Nov.: Water colors, Herman Trunk; oils, William Schulhoff, Peppino Mangravite and Stewart Davis.

**Kansas City, Mo.**  
**ART INSTITUTE**—Nov.: Block prints, Leo J. Meissner.

**St. Louis, Mo.**  
**CITY ART MUSEUM**—Nov.: Sculpture and drawings, George Hilbert; early American portraits; Hungarian art (A. F. A.). Dec.: Oils by Cleveland artists; Austrian architecture. **NEW-HOUSE GALLERIES**—To Nov. 22: Paintings, Jacques LaGrange. Nov. 27-Dec. 31: Exhibition of small bronzes.

**Biloxi, Miss.**  
**GULF COAST ART ASSOCIATION**—Nov. 22-Nov. 30: Fourth annual no-jury exhibition.

**Bozeman, Mont.**  
**MONTANA STATE COLLEGE**—Nov.: Oil paintings from the Toledo Museum of Art (A. F. A.).

**Columbus, Miss.**  
**STATE COLLEGE FOR WOMEN**—Nov. 20-27: Eighth "A" circuit exhibition (Southern States Art League).

**Omaha, Neb.**  
**ART INSTITUTE**—Nov.: International print exhibition by contemporary artists. Dec.: Ninth annual exhibition of work by artists of Nebraska.

**Manchester, N. H.**  
**CURRIER ART GALLERY**—Nov.: Stained glass windows and cartoons, Charles J. Connick; near Eastern art objects; old lithographs; paintings, Walter Griffin.

**Montclair, N. J.**  
**MONTCLAIR ART MUSEUM**—Nov. 8-Dec. 21: Exhibition of decorative arts.

**Newark, N. J.**  
**NEWARK MUSEUM**—Nov.: American primitive paintings; Mediterranean culture; Arts of old Japan. Nov. 10-Feb. 1: American painting (1700-1900). To Dec. 31: Vergil exhibit.

**Santa Fe, N. M.**  
**ART MUSEUM**—Nov.: Lithographs, Muriel Sibbell; batiks, Mary Harmon and Nellie C. Dunton.

**Briarcliff Manor, N. Y.**  
**DOW SCHOOL**—Nov. 20-Dec. 12: Watercolors, American Water Color Society, New York Water Color Society.

**Brooklyn, N. Y.**  
**BROOKLYN MUSEUM**—Nov.: Exhibition of sculpture; oil paintings, American and foreign artists; Japanese exhibit; water colors and drawings, American and foreign; prints, woodcuts and color prints, Austrian artists; famous etchings; pencil drawings, Milton Smith Osborne.

**Buffalo, N. Y.**  
**ALBRIGHT ART GALLERY**—Nov.: Block prints, Leo J. Meissner.

**Elmira, N. Y.**  
**ARNOT ART GALLERY**—Nov.: Memorial exhibition of water colors and drawings of Louis Fuertes. To Nov. 22: Exhibition of small soap sculpture.

**New York, N. Y.**  
**METROPOLITAN MUSEUM**—Nov.: Prints by Winslow Homer; Japanese peasant art; prints, selected masterpieces; XVIII century French painted and embroidered silks; loan exhibition of

Japanese sword furniture. Dec. 2-28: Third International exhibition of industrial art. Nov.-Dec.: Early Italian engravings; Peruvian textiles. **ACKERMAN & SON**—Nov.: Paintings of Carolina, Alice R. Huger Smith. Dec.: Water color drawings of duck hunting, J. D. Knop; English XVIII century sporting paintings. **THOMAS AGNEW & SONS**—Nov. 21-Dec. 21: Exhibition of pictures by contemporary British artists. **AMERICAN ART ASSOCIATION**—To Nov. 22: Tiffany Foundation exhibition; Lauretta Sondag memorial exhibition. Nov. 24-Dec. 6: English portraits, John Wells; pastel portraits, Harry Solon. **ARGENT GALLERIES**—Nov. 10-29: Landscapes, Howard Notman; Exhibition of the National Ass'n of Women Painters and Sculptors. Dec. 1-27: Annual sketch and crafts exhibition by National Ass'n of Women Painters and Sculptors. **ARDEN GALLERY**—Nov. 11-Dec. 2: Munson collection of miniatures and portraits in wax. **ART CENTER**—Nov. 17-Dec. 6: Buswell-Hammond collection of early American glass. Nov. 17-Dec. 29: Paintings, Mrs. Anna Neagoe. Nov. 18-29: Wood-block prints, Claire Leighton. Work of New York Society of Craftsmen; Mexican craftwork, semi-permanent. Nov. 15-Dec. 10: (Opportunity gallery) Exhibition selected by Guy Fene du Bois. **AN AMERICAN PLACE**—Nov. Water colors, John Marin. **BABCOCK GALLERIES**—Nov. 17-29: Paintings, Harold English, Oscar Giebreich, Norman Mason, Clinton O'Callahan. Dec. 1-13: Paintings, Andrew Winter. **JOHN BECKER GALLERIES**—Nov.: Drawings, gouaches, tapestries and rugs by Jean Lurcat. **BELMONT GALLERIES**—Permanent exhibition of Old Masters. **BROWNELL-LAMBERTSON**—Nov.: Art, interiors and decorations. **BRUMMER GALLERIES**—Nov.: Paintings, Jacques Villon. Nov. 22-Dec.: Paintings, Pierre Ray. **D. B. BUTLER & CO.**—Dec.: New York views, Currier and Ives prints. **FRANS BUFFA & SONS**—Nov. Dec.: Paintings of Norway, William H. Singer. **JR. CALO ART GALLERIES**—Nov.-Dec.: Paintings by American and foreign artists. **GALLERY OF THE COLLEGE ART ASSOCIATION**—Nov.: Exhibition of student work. **CENTRAL SYNGOGUE COMMUNITY HOUSE**—Nov. 18-Dec. 15: Paintings, drawings, Fred Taubes; etchings, woodcuts, Isaac Freedlander. **CHAMBRUN GALLERIES**—Nov. 10-Dec. 21: Exhibition of a century of French settings from Delacroix to Picasso. **CONTEMPORARY GALLERIES**—Nov. 17-Dec. 1: Travel and religious paintings, William Hiller. Nov. 17-Dec. 6: Etchings and lithographs, Etchers Guild. **DELPHIC STUDIOS**—Permanent exhibition of paintings, mural studies, lithographs by Jose Clemente Orozco.—Nov. 15-30: Paintings, water colors and prints, Esther Pressor. **DEMOTTE GALLERIES**—Nov. 10-Dec. 6: Paintings, Marc Chagall. **DOWN-TOWN GALLERIES**—To Nov. 16: Paintings, Julia Kelly; sculpture, Nakian. **DURAND-RUEL GALLERIES**—To Nov. 28: Paintings, George Waller Parker. **DUDENSING GALLERIES**—To Nov. 24: Water colors, A. K. Skeele; paintings, Olive Benson; paintings, Adele Godchaux. Nov. 26-Dec. 14: Paintings, Peppino Mangravite; water colors, M. S. Hite. **EHRLICH GALLERIES**—Nov.: Navarra exhibition; Exhibit of XVI and XVII century Dutch, French, Flemish and Italian small portraits. **FERARGIL GALLERIES**—To Nov. 22: Exhibition of decorative tile portraits and tile designs, Ella Strom-Grainger. **FIFTY-SIXTH STREET GALLERIES**—Nov.: Paintings, Lucien Adrien. Nov. 17-29: Sculpture, Suzanne Silvercrus Farnam; sculpture, Count Hans Harrach. **G. R. D. STUDIO**—Nov. 17-29: Paintings, Bolotowsky, Driggs, Freedman and Weinik. Dec. 120: Christmas selling show (small paintings, prints and sculpture). Nov.-Dec.: Exhibitions by contemporary artists. **PASCAL M. GATTERDAM**—Nov.-Dec.: Exhibition of paintings. **P. JACKSON HIGGS**—Nov.-Dec.: Old Masters and antiquities. **GRAND CENTRAL GALLERIES**—Nov.: Members exhibition. **HACKETT GALLERIES**—To Nov. 29: Paintings, Tamiji Kitagawa. To Dec. 20: Paintings, John Keating. **HARLOW, MACDONALD & CO.**—Nov. 15-30: Etchings by French artists of the XIX and XX centuries. Nov. 15-Dec. 25: Etchings and drawings of dogs, Marguerite Kirmse. **MARIE HARRMAN GALLERY**—To Nov. 26: Paintings, Walt Kuhn. Dec.: Exhibition, Goerg. **HYMAN & SON**—Nov.-Dec.: Old portraits and decorative paintings. **EDOUARD JONAS GALLERIES**—Nov.: Paintings, Lucien Adrien. **THOMAS J. KERR**—Nov.-Dec.: Paintings, tapestries and antique furniture. **M. KNOEDLER & CO.**—To Nov. 29: Etchings and dry-points, Rembrandt Van Rijn; Exhibition by Stewart Carstairs. **KLEINBERGER GALLERIES**—Nov.-Dec.: Ancient paintings and old Dutch masters; special exhibition of Old Masters. **FREDERICK KEPPEL & CO.**—Nov.: Etchings, Kerr Eby. Dec.: Lithographs, Delacroix to Derain. **LUCY LAMAR GALLERIES**—Nov.-Dec.: Special exhibition old and modern masters. **JOHN LEVY GALLERIES**—Nov. 24-Dec. 6: Paintings, Don Angelo Rescaili. To Nov. 21: Hand-wrought jewelry and enamels, Frank Gardner Hale. **LITTLE GALLERY**—

Nov. 17-29: Handwrought jewelry, Edward E. Oakes, Margaret Rogers. **MACBETH GALLERIES**—American paintings. To Nov. 25: Monotypes, Seth Hoffman. Dec.: Paintings by a group of young artists; etchings of Ernest Haskell. **ESTHER MARKHAM GALLERY**—Nov.: Paintings, sculpture, lithographs, rugs, by Nura. **MILCH GALLERIES**—Nov. 17-29: Paintings, Joseph Szekely; "Group of Americans." **MON-TROSS GALLERY**—To Nov. 29: Paintings, Harold Weston. Dec. 1-20: Paintings by Rubin. **MORTON GALLERIES**—To Nov. 24: Paintings, Maud Nottingham Monnier. Nov. 17-Dec. 1: Portraits, Norma Jeanne Bernstein. Nov. 24-Dec. 3: Paintings and graphics arts, Eugene C. Fritsch. **MUSEUM OF MODERN ART**—To Nov. 23: Daumier and Corot exhibition. **NATIONAL ACADEMY OF DESIGN**—Nov. 25-Dec. 21: Exhibition by members. **NATIONAL ARTS CLUB**—To Nov. 28: 25th annual exhibition of books of the year. Dec. 3-26: Eighth annual exhibition of living American etchers. **NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS**—To Nov. 29: Landscapes, Howard Notman. **NEWHOUSE GALLERIES**—Nov. Dec.: XVIII century landscapes and portraits. **J. B. NEUMAN**—Nov.-Dec.: Living art and international moderns. **ARTHUR V. NEWTON GALLERIES**—Nov.-Dec.: XVIII century English portraits and sporting pictures. **RALPH M. PEARSON STUDIO**—Permanent exhibition of rugs and wall hangings, designed by American artists. **PENTHOUSE GALLERIES**—Nov. 21-Dec. 18: Modern German painters. **THE POTTERS SHOP**—To Nov. 29: Pottery, Carl Walters. **PARK AVE. GALLERIES**—Nov.: Work of Jean Pellenc in lacquer. **PYNSON PRINTERS**—Nov.: Original print stencils, T. M. Cleland. **PUBLIC LIBRARY** (Room 316)—Nov.-Dec.: Christmas cards. American artists. (Room 321) Nov.: contemporary European woodblock prints. **INTERNATIONAL ART CENTER OF THE ROERICH MUSEUM**—Nov.: Paintings, Ramon Zubiaurre. To Nov. 28: Paintings by Eugene Zak; woodcuts by contemporary American, British and French artists. **ROBERTSON-DESCHAMPS GALLERY**—To Nov. 29: Etchings and drawings, Morgan Dennis. **SALMAQUINDI CLUB**—Nov. 21-Dec. 14: Annual exhibition of thumbbox sketches. **SCHULTHEIS GALLERIES**—Permanent exhibition by American and foreign artists. **SELIGMANN & CO.**—Nov. 18-30: Portraits, Harrington Mann. Dec.: Water colors and drawings, Seurat, Van Gogh, Segonzac, and Matisse. **E. & A. SILBERMAN**—Nov.-Dec.: Old Masters and antiques. W. & J. Sloane. To Nov. 29: Textiles of the XVIII and XIX centuries. **MARIE STERNER GALLERIES**—Nov.: Flower paintings, E. Barnard Lintott. **VAN DIEMAN GALLERIES**—Nov. 15-Dec. 6: Paintings by Venetian Masters. **WILLENSTEIN & CO.**—Nov.-Dec.: Old Masters and XIX and XX century French paintings. **YOUNG GALLERIES**—Nov.-Dec.: Old and modern paintings.

**Rochester, N. Y.**  
**MEMORIAL ART GALLERY**—Nov.: Chinese paintings, sculpture and objects of art. Dec.: Second Rochester International Salon of Photography; 50 Books of the Year; modern French art.

**Saratoga Springs, N. Y.**  
**SKIDMORE COLLEGE**—To Nov. 25: American Colonial art. Dec. 1-19: The Art of the Early Book.

**Syracuse, N. Y.**  
**MUSEUM OF FINE ARTS**—Nov.: Modern Norwegian prints (Brooklyn Museum); oils, Harold Bowler. Dec.: Oils and Water colors, Mary S. Powers; Thumb-box sketch exhibition by associated Artists of Syracuse; small soap sculptures in soap.

**Staten Island, N. Y.**  
**PUBLIC MUSEUM**—Nov.: Paintings and sculpture by Staten Island artists.

**Akron, O.**  
**ART INSTITUTE**—To Nov. 23: 5th annual exhibition by Ohio Born Women Painters.

**Athens, O.**  
**OHIO UNIVERSITY GALLERY**—Nov.: Prints, Durer to Whistler.

**Cincinnati, O.**  
**CINCINNATI ART MUSEUM**—Nov.: No-jury exhibition of local work; prints by early masters. Dec. 7-28: Modern Japanese prints. **TRAXEL GALLERIES**—Nov.: Water colors of old Mexico, Edna Menden Hall.

**Cleveland, O.**  
**CLEVELAND MUSEUM OF ART**—To Dec. 7: 8th exhibition of water colors and pastels. Nov. 26-Jan. 4: Exhibition of South Asiatic art.

**Dayton, O.**  
**DAYTON ART INSTITUTE**—Nov. 20-Dec. 20: Skou and Fromkes exhibition (Milch Galleries, N. Y.).

**Toledo, O.**  
**MUSEUM OF ART**—Nov.: Cheney silks (A. F. A.).

**Norman, Okla.**  
**UNIVERSITY OF OKLAHOMA ART SCHOOL**—Nov.: Lithographs and etchings.

**Toronto, O.**  
**FINE ART SOCIETY**—Nov.: Exhibition of paintings and sculpture.

**Portland, Ore.**  
**ART MUSEUM**—Nov.: Advertising art and creative architecture. Dec.: Spanish water colors, Carroll Bill; small sculpture and print exhibition (College Art Ass'n).

**Bethlehem, Pa.**  
**LEHIGH UNIVERSITY ART GALLERY**—To Nov. 24: Austrian paintings (College Art Ass'n). Dec. 1-19: Woodcuts, Prescott Chaplin, lithographs, Saul Raskin.

**Easton, Pa.**  
**WOMAN'S CLUB**—Japanese prints (A. F. A.).

**Harrisburg, Pa.**  
**ART ASSOCIATION**—Nov.: French peasant costumes. (A. F. A.).

**Philadelphia, Pa.**  
**ART ALLIANCE**—Nov. 17-Dec. 6: Paintings, Norbert Heermann. To Nov. 23: Paintings, John Noble. Nov. 28-Dec. 6: James Reid's prints of the "Life of Christ." To Nov. 26: Native Mexican work. To Nov. 24: Etchings and lithographs, William S. Schwartz. To Nov. 19: Water colors, Charles Demuth. Nov. 28-Dec. 24: Annual exhibition of prints. **ART CLUB**—To Nov. 26: Exhibition, Walter E. Baum. Dec. 4-26: 37th annual Club exhibition. **CRILLON GALLERY**—To Dec. 20: Paintings and drawings, Kadar Bela. **PENNSYLVANIA ACADEMY OF FINE ARTS**—To Dec. 7: 28th annual exhibition of water colors and black and white. Dec. 7-29: 126th annual exhibition in oil and sculpture. **PENNSYLVANIA MUSEUM**—Nov.: French XIX century paintings; selection of Italian, French, Dutch and American paintings. **PLASTIC CLUB**—To Dec. 3: Members exhibition. **PRINT CLUB**—To Nov. 27: Contemporary French drawings, Matisse, Picasso, Chirico, Derain, etc. **SCHOOL OF INDUSTRIAL ART**—Nov.: Exhibition, Alexey Brodovitch.

**Pittsburgh, Pa.**  
**CARNEGIE INSTITUTE**—To Dec. 7: 29th International exhibition of contemporary paintings. **MANCHESTER EDUCATIONAL CENTER**—Nov.: Landscapes, portraits and marines (A. F. A.).

**Providence, R. I.**  
**RHODE ISLAND SCHOOL OF DESIGN**—To Nov. 27: Sculpture, Numa Patagean; Japanese prints. **NATHANIEL M. VOSE**—Nov.: Miscellaneous group of paintings. **TILDEN-THURBER GALLERIES**—Nov. 17-Dec. 6: Etchings, Marguerite Kirmse. Dec. 1-13: Water colors, H. Anthony Dyer and Nancy Dyer. To Nov. 29: Paintings, William Lee-Hankey. **KORNER & WOOD GALLERIES**—Nov. 24-Dec. 6: Etchings, Samuel Chamberlain.

**Memphis, Tenn.**  
**BROOKS MEMORIAL ART GALLERY**—Nov.: Woodblock prints, Gustave Baumann (A. F. A.).

**College Station, Tex.**  
**CAMPUS STUDY CLUB**—Nov. 21-28: Eighth "B" circuit exhibition, Southern States Art League.

**Dallas, Tex.**  
**PUBLIC ART GALLERY**—Nov.: Sculpture, Mailol and Kolbe; paintings, Edward Bruce; Reaugh Club exhibition. Dec.: Collection of Russian paintings and Russian art. **HIGHLAND PARK ART GALLERY**—Nov.: Exhibition of paintings. Dec.: Paintings, Taos-Santa Fe artists. **LAWRENCE ART GALLERIES**—To Nov. 29: Paintings, Ella Mewhinney; water colors, Jessie Joe Eckford.

**Houston, Tex.**  
**MUSEUM OF FINE ARTS**—Nov.: Work of Taos-Santa Fe artists; English wood block prints; wood sculptures, Carl Hallsthammer. **HERZOG GALLERIES**—Nov.: Old French portraits.

**McKinney, Tex.**  
**ART CLUB**—Nov.: Graphic processes illustrated (A. F. A.).

**San Antonio, Tex.**  
**WITTE MEMORIAL MUSEUM** (San Antonio Art League) Nov. 2-23: Mexican Free School exhibition. Dec.: Portraits, George H. Taggart; etchings, Mary Bonner.

**Newport News, Va.**  
**ART CLUB**—To Nov. 24: Paintings from the summer exhibition of National Arts Club (A. F. A.).

**Seattle, Wash.**  
**UNIVERSITY OF WASHINGTON**—To Nov. 24: Paintings, lithographs and wood cuts, Max Weber; wood cuts and lithographs. Helen West Heller; prints by contemporary American artists (College Art Ass'n); water colors, Raymond Hill. Nov. 24-Dec. 20: Contemporary French paintings (College Art Ass'n); French paintings (Mr. and Mrs. Preston Harrison Gallery, Los Angeles Museum).

**Appleton, Wis.**  
**LAWRENCE COLLEGE**—Nov.: Etchings, Morgan Dennis; selected Czechoslovakian etchings; handicrafts and shawls; heliographs, Charles Morgan.

**Madison, Wis.**  
**ART ASSOCIATION**—Nov.: Madison artists exhibition. **UNIVERSITY OF WISCONSIN**—Nov.: Paintings by contemporary Canadian artists.

**Milwaukee, Wis.**  
**ART INSTITUTE**—Nov.: Water colors, Paul Gill; modern silverware; woodcuts, Preston Chaplin; water colors, Royal Society of British Artists. Dec.: First International exhibition of lithography and wood engraving; Arthur B. Davies memorial exhibition; Christmas card exhibit.

**Oshkosh, Wis.**  
**OSHKOSH PUBLIC MUSEUM**—Nov.: Pastels and miniatures, Mary Green Rogers. Dec.: Banners from Tibet.

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## New Poster Art

"Instead of blighting the countryside and causing a great to-do among those people who worry about such things, the billboards of the land should be the vital and living art museums of the public which confronts them daily. More than the walled, roofed and often musty repositories of art treasures, billboards should create an important and necessary factor in this country's art education."

Thus speaks Lucian Bernhard, poster designer, architect, decorator and leader in the "art in industry" movement since its inception in Germany and now one of its leading protagonists in America by his association with Contempora, the International Service of Art to Industry. Formerly professor of Art in the Royal Academy in Berlin, he has now opened a course in poster design and lettering at the New York School of Applied Design for Women. This class marks the first time that the teachings and ideals of the new conception of poster design, with which Bernhard's name is linked both here and abroad, has been introduced into an American art school.

This new school of poster art, known as "the Bernhard school," sets forth its subject through the fewest possible details. It holds that the poster must talk to the eye first and not the mind. Above all it must look to the product it presents for inspiration. Bernhard's classes, he hopes, will spur on the renaissance in poster art in America. From it will come the revival of interest in posters—an interest that was fostered by such men as Edward Penfield, Will Bradley and the Leyendecker brothers twenty years ago. And from it he believes once more will come the recognition of poster design as a special art.

Mr. Bernhard: "The third and fourth rate 'artists' whose literal illustrations of advertising copy incite all the antagonism against the billboards are still with us. American posters cannot yet hold the interest of the American public. As fast as awareness of poster design as a special art is waning in this country it is waxing abroad. By replacing the indifferent designs sold by the billboard agencies with the decorative artistic creations of first rate designers there will be a reawakened interest in poster art in America. Outdoor advertising here will then be able to vie with the outdoor advertising which is an artistic credit to Europe and England."

## Deutsch Becomes Instructor

Boris Deutsch, with whose work readers of THE ART DIGEST are familiar because of his rejection at Carnegie Institute, has been made an instructor in painting and drawing at the Academy of Modern Art, Los Angeles.

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## Bad Pigment

The artist who uses fugitive or poor grade pigments sells inferior goods as first-class merchandise and is therefore dishonest, suggests the *Boston Transcript*. "In conversation a Boston gentleman recently complained that several important family portraits painted some years ago by an artist of national reputation were already quite worthless. One of the canvases was badly flaked, another gone entirely black.

"I feel," he said, "that the artist who painted these portraits lacked the common integrity that is expected even in ordinary business. We paid for, and supposed we were obtaining, first-class merchandise, whereas he was merely endeavoring to obtain brilliant and dashing effects for the immediate present. Within two

decades the canvases are in irreparable condition. Was not the painter's heedless use of transient color sheer dishonesty, both artistic and commercial?"

"Indubitably, yes. Pigments are chemical in compound. Certain colors will mix together without the slightest injury. Others set up a slow chemical warfare with one another, eventually ending in mutual destruction. It is the painter's moral obligation to use only those colors that are in chemical concord. In the days of the 'Old Masters' the palette was limited to few pigments, mostly of earthen manufacture. The soundness and brilliancy of many a century-old panel today attests the fundamental correctness of a palette so assembled.

"The artist of the present, however, has an almost innumerable list of colors and shades to select from. Among them are pigments as sound as those of the Old Masters. Among them are also many of synthetic origin, some colors of which are also permanent, but others of which are as fleeting as the hues of the sunset. It is for the artist to decide which he shall employ—and his decision must be between hidden fraud and honesty. He can scarcely claim ignorance in extenuation, for the chemical knowledge of color pigment is neither hard to obtain, nor difficult to master. Color chemistry should be included in the curriculum of any serious school of art, and its study made mandatory.

"In addition, a simple and limited palette tends to create colorists; an unlimited one, by virtue of its own latitude, weakens color perception by all but obviating the necessity of 'thinking out' color and color harmony."

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## The "Changeless Pattern"

Major Robert W. Gardner, president of the New York Society of Craftsmen, will give at the Art Center, New York, on the evening of Nov. 20, a lecture on his recent discoveries of confirmation, in the writings of Plato, of the "Changeless Pattern" (Dynamic Symmetry) underlying Greek design. Major Gardner will present his own research evidence, by means of drawings and stereopticon slides, that the system described by Plato already existed in remote antiquity in Egypt, and survived to the time of L'Enfant's plan of the city of Washington, and of McComb's designs for the New York City Hall and Queens Hall at Rutgers University.

## Yale Student Prizes

In the annual award of prizes to students in the Yale School of Fine Arts, James Timpson, a second year student, received the prize for the best group submitted. Robert A. Ward, Edward Lloyd Mills and Clement C. Hurd were awarded honorable mention. In the department of painting Elizabeth Wade won the award for the best set of sketches. A special honorable mention was given to Eugene Kingman, who was not eligible for the prize.

## John Carroll to Teach

The art school of the Detroit Society of Arts and Crafts has added John Carroll to its faculty as instructor of painting, to fill the place of the late Samuel Halpert, who was such a potent influence in Detroit art circles. Like his predecessor, Mr. Carroll is a radical.

## Not on Speaking Terms

A dictionary of colors just compiled lists 7,000 hues, which makes it all the harder to understand how so many persons manage to bring together the very two that are not on speaking terms.—*Boston Transcript*.

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# In One Sitting



"Jim Tree," by Marjorie D. Martinet

Marjorie D. Martinet, Baltimore artist and director of the Martinet School of Art, is holding a one-man show of her recent paintings in the Baltimore Museum, Nov. 16-30. Indians, Mexicans, Japanese, cowboys and jockeys furnish the varied subjects for Miss Martinet's canvases. Reproduced herewith is "Jim Tree," half breed Sioux cowboy of New Mexico, painted in one sitting and considered to be her best work to date.

When Miss Martinet held an exhibition at the Art Club in Philadelphia in 1929, Dorothy Gaffy of the *Public Ledger* wrote: "In Marjorie D. Martinet's paintings, one discovers a certain vigorous outlook on life. She sees her subjects hewn out in sharp outline." C. H. Bonte of the *Philadelphia Inquirer* said: "Her Indians and Mexicans fairly leap across the room at the beholder, so gorgeous are they in color, distinctive in design and thoroughly mural in character."

Miss Martinet has to her record the Thouron prize for composition, the McClellan prize and the Cresson European Scholarship of the Pennsylvania Academy of Fine Arts.

# Painting With Pencils

To acquaint teachers, students and artists with the new technique involved in painting with pencils, the educational department of the Eberhard Faber Pencil Company has just published a booklet containing numerous reproductions in full color to illustrate the effects that may be obtained from the use of Mongol colored indelible pencils. The text is by Cecil K. Jennings, of the Washington Irving high school, New York City.

Color harmonies are discussed and the application of water color pencils in specific ways is depicted. The markings of the pencils when moistened with water produce wash effects.

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Europe to study art, she staged an auction sale  
in her room and sold her clothes to the highest  
bidder. She realized \$100 from the sale. Here  
is an art student who solved a problem by sell-  
ing her clothes, but the question has been raised,  
what of the art student who has no clothes?

### Chouinard Faculty Enlarged

Pruett Carter, noted illustrator whose work  
has appeared in many of America's leading  
magazines during the last decade, has returned  
to Los Angeles, the scene of his early art  
school days. He will conduct a class in illustrat-  
ing at the Chouinard School of Art. Another  
new member in the faculty of this school is  
Dr. Ernest L. Tross, prominent art historian  
and authority on old masters. Dr. Tross will  
give a series of lectures throughout the school  
year.

## League Department

[Concluded from page 35]

12. Paper, Pencils, Pastels, Ink and the Graphic  
Arts.
13. Dyes and Dyeing.
14. Dyes and Dyeing (continued).
15. World-wide Collaboration Toward Enduring  
Art.

The lectures will be given by Professor Martin  
Fischer of the University of Cincinnati, author of  
"The Permanent Palette" and numerous articles and  
texts on colloid chemistry and allied subjects. The  
lectures will be given at the Metropolitan Museum  
on Thursday and Friday evenings at 8.00 o'clock,  
beginning on Feb. 5, 1931. These days and hours  
have been chosen after careful consideration as being  
the most convenient for both artists and students.

The matter of the lectures will be presented as  
far as possible from the artist's point of view and  
in the language of the studio rather than in tech-  
nical or scientific terms. The lectures will be illus-  
trated by charts, examples of paintings and various  
media and materials, slides, and a few chemical  
experiments.

The fee (payable in advance) for the ten lectures  
will be \$22.00. This course will be rated as a regu-  
lar New York University course, with a credit of  
two points to all registered students working for a  
degree who successfully complete it. But the course  
is designed to benefit all interested in the production  
of permanent painting, and is open to all who may  
care to enroll.

Will you write us frankly what you think of  
this course?  
Thanking you for any suggestions you may care  
to make, we are

Yours very truly,  
E. R. BOSSANGE, *Dean*,  
College of Fine Arts.  
WALTER BECK, *Chairman*,  
Technical Committee of American  
Artists Professional League.

The chairman of the Technical Committee of  
the League will welcome letters from our mem-  
bers stating their thoughts about this course  
and giving their suggestions about other courses  
that the League may or should sponsor. Such  
letters may be sent to Mr. Walter Beck, "Innis-  
free," Millbrook, N. Y.

To the larger audience, outside the New York  
area, these lectures will be made available  
through our Regional Chapters, or to local  
groups in the form of typed or printed reports,  
and at a minimum cost.

Our members will be advised of this in detail  
in due time.

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## INDEPENDENT DEPARTMENT

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

CHAIRMAN: F. BALLARD WILLIAMS 27 West 67th St., New York City  
 SECRETARY AND EDITOR: WILFORD S. CONROW 154 West 57th St., New York City  
 TREASURER: GORDON H. GRANT 137 East 66th St., New York City

OBJECT: To promote the interests of contemporary American artists

For membership, send check to Treasurer.

PROFESSIONAL MEMBERS, in every field of the visual arts—

AND ASSOCIATE PROFESSIONAL MEMBERS, art teachers, supervisors, writers, lecturers, and those in art work in museums and educational institutions.

LAY MEMBERS, all sympathetic to the development of art in America.

Of the Dues, \$1.00 goes to the Organized Regional Chapters of the district in which a member resides.

A nation-wide art organization of American citizens. Membership in 47 states

DUES, \$3.00 a year, including subscription to THE ART DIGEST.

DUES, \$5.00 a year, including THE ART DIGEST.

NEW YORK UNIVERSITY AND THE AMERICAN ARTISTS PROFESSIONAL LEAGUE JOINTLY SPONSOR COURSE OF FIFTEEN LECTURES ON "THE PAINTER'S CRAFTSMANSHIP" TO BE GIVEN AT THE METROPOLITAN MUSEUM OF ART, NEW YORK, ON SUCCESSIVE THURSDAY AND FRIDAY EVENINGS, AT 8 O'CLOCK, BEGINNING FEBRUARY 5, 1931

PROFESSOR MARTIN FISCHER, OF THE UNIVERSITY OF CINCINNATI, AUTHOR OF "THE PERMANENT PALETTE," 1930, HAS BEEN ENGAGED TO GIVE THE LECTURES

COURSE PLANNED FOR PROFESSIONAL ARTISTS, ART INSTRUCTORS AND ART STUDENTS

OPEN TO ALL UPON PAYMENT OF REGULAR NEW YORK UNIVERSITY FEE OF \$22.00

REGISTERED STUDENTS WORKING FOR DEGREE WILL RECEIVE CREDIT OF TWO POINTS UPON COMPLETION OF COURSE

MANY ART SCHOOLS AND THE BOARD OF EDUCATION OF THE CITY OF NEW YORK PROMISE COOPERATION

These lectures will be made available, later, to the members of the League throughout the country.

The announced plans of the League's Technical Committee included the securing of the collaboration of institutions of learning with existing personnel of experts and of the physical equipment necessary to carry on research and to disseminate dependable knowledge of art technic to the artists and art students of America.

We are now happy to announce the completion of arrangements with the College of Fine Arts, New York University, for the first course in a project of broader scope that will eventually offer courses by qualified authorities on the technics of many arts and crafts.

Professor Martin Fischer is already well known to many artist-painters through his admirable book, "The Permanent Palette," 1930. To those to whom "Who's Who in America" is not at hand, we may add that he is a distinguished educator, research chemist and physiologist, enjoying an international reputation, that he has been the recipient of high honors, and is a member, fellow, and past president of many learned scientific societies at home and abroad. By a happy chance, Dr. Fischer has always had a strong leaning towards art, and warm friends among artists. This led him to carry through the chemical and physical research that form the basis of his book, "The Permanent Palette." In the clarity and directness with which this book is written are evident the real educator. Its language is that of the artist. Personal contact revealed that he is ideally fitted to give our first lecture course.

This contact with Dr. Fischer came in a conference at the College of Fine Arts, New York University, to which he was invited by Dean Bossange, and at which Mr. Walter Beck, chairman of the Technical Committee of the League, and our National Chairman and Secretary were also present. At this conference Dr. Fischer was engaged to deliver the first course of 15 lectures at the Metropolitan Museum of Art.

This course will be open to all upon payment of the usual New York University fee for such courses. Capacity audiences will cover the cost

of the undertaking. To assure this desirable large attendance, the sponsors are relying both on the expected interest of the members of the League, and on the cooperation of all art schools, art clubs and organizations in the Metropolitan area. To win their collaboration in a project the object of which is to give to artist-painters and to art students that technical knowledge about the materials they employ that is seldom taught in art schools and which is vital to all who would produce enduring works of art, the following letter has been sent out:

NEW YORK UNIVERSITY  
 COLLEGE OF FINE ARTS  
 250 East 43rd Street,  
 New York, N. Y.

October, 1930.

The College of Fine Arts of New York University, in collaboration with the Technical Committee of the American Artists Professional League, proposes to offer a new course of lectures on "The Painter's Craftsmanship." The success of this course of lectures will depend largely on the support given by institutions such as yours.

Deplored the great damage suffered by paintings for some generations, resulting from a misunderstanding and misuse of pigments, grounds and other media, the American Artists Professional League is anxious to minimize such losses in the future by disseminating accurate information concerning the nature of the materials used by the painter, their action on each other and their permanence.

The subjects of the lectures have been arranged as follows:

#### LECTURES (TWO HOURS EACH)

Beginning Thursday, February 5, 1931

1. The Technique of Art Production.  
Why do masterpieces die?
2. Oil Painting.  
Building up a picture.
3. Oil Painting.  
The Nature of the media used in oil painting—paints, oils, varnishes and grounds.
4. Oil Painting.  
Classification and choice of pigments.  
Light and pigment mixture.  
The pigments of the Ancients.  
The pigments of the Moderns.
5. Oil Painting.  
The pigments of the Moderns (continued).
6. Oil Painting.  
Layout of a permanent palette.
7. Oil Painting.  
Preparation of painting grounds, old and new.
8. Oil Painting.  
The nature of oils, varnishes, gums, wax and lacquers.
9. Water Color Painting.
10. Water and Oil Tempera.
11. Gesso, Fresco and Cement.

[Continued back on page 34]

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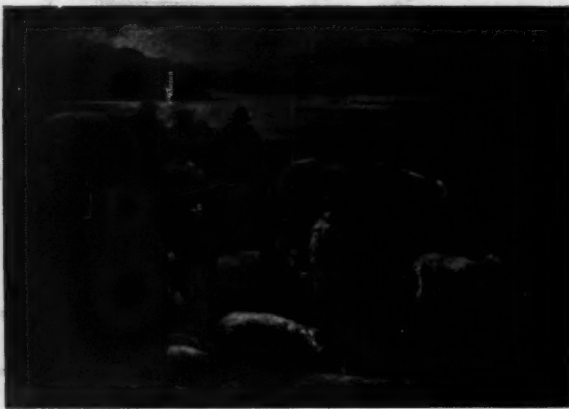
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THE ART DIGEST's advertising columns have become a directory of the manufacturers of artists' materials and the important dealers.

## \$3,000 in Prizes Awarded at the Grand Central Galleries Annual



"Sun Dial," by George Lober. The Mary O. Jenkins Prize.

"Driven Away," by Eugene Higgins. The Logan-Grand Central Landscape Prize.

"Etaples Fisher Folk," by H. O. Tanner. Clark Figure Prize.

Henry O. Tanner, aged 71, a pupil of Thomas Eakins and perhaps the most prominent Negro artist of the old school in America today, was the winner of the Walter L. Clark prize of \$500 for the best figure painting in the annual exhibition of paintings and sculpture by living Americans at the Grand Central Art Galleries, New York, being held until Nov. 29. The picture, "Etaples Fisher Folk," shows a group of French peasant fishermen, and marks departure from the religious subjects with which Mr. Tanner has been winning prizes for so many years.

The Julius Rosenwald Memorial Prize of

\$500, also for a figure painting, went to Allan Clark for a group of sculpture, "Study for a Garden Pool." Eugene Higgins won the Logan-Grand Central Galleries prize of \$1,000 for the best landscape with "Driven Away"; George Lober, the Mrs. Mary O. Jenkins \$250 prize for sculpture done by a man under forty, with "Sun Dial"; Anna Fisher, the Harold H. Swift \$250 prize for the outstanding work by a woman artist, with "The Peace Table" (still life). Honorable Mentions were awarded to Karl Anderson, "Wayfarer"; Frank C. Kirk, "The Castilian"; Charles Woodbury, "Surf"; Maurice Fromkes, "Madonna and Child"; Jerry Farnsworth, "Francellina"; Brenda Putnam,

"Mischievous Faun"; Anthony di Francisci, "Joan of Arc."

About 200 living American artists, all members of the Grand Central Galleries, are represented in the exhibition. They cover every section of the United States, for, although the galleries have their headquarters in New York, they are national in scope, operating on a non-profit basis to further the interests of American art. The prizes totaled about \$3,000. The juries were composed of nationally known artists. Paintings: Hobart Nichols, Leopold Seyffert, Ernest Ipsen, Van Derring Perine. Sculpture: Harriet Frishmuth, Edward Sanford, Adolph Weinman.

### Cortissov vs. Katz

Royal Cortissov of the New York *Herald Tribune*, arch conservative and dean of the American art critics, in his annual lecture on the Carnegie International in the Pittsburgh Music Hall, assailed the 1930 jury of awards as "stupid," said the Picasso prize-winning portrait "didn't deserve any prize at all," and spoke of the third prize painting, Dufresne's, as a "rather 'messy' affair." He praised Alexander Brook's "Interior," winner of second prize and the Lehman prize. One of the most interesting exhibits, Cortissov said, was the jury of awards.

Joseph J. Cloud in the Pittsburgh *Press*: "The criticism, which was not by any means all derogatory, was in the best Cortissov tradition, delightfully suave, urbane and elegant. He began by making the statement that this was to his mind the best show Pittsburgh had ever had. Then he qualified this judgment by saying that it was not best because of the great paintings exhibited, that there were in fact few great paintings shown, but that it depicted clearly the way that modern art is going.

"This, he said, pleased him particularly because it revealed the gradual disappearance of extremism and emphasized the movement in the world of art to get back to sound drawing and interest and the qualities which make a picture pleasing.

"He could not find, however, any indication that art would once more attain the romantic beauty he credits it with having had in the past.

"He said Picasso's picture of his wife was fairly well and fairly badly drawn. He called the color commonplace, the handling of the drapery bad and the modeling of the hands lumpy.

"Then he assailed the Dufresne which took

third honors, wondering quite audibly how in the world such a stupid jury ever had been assembled. He completed his attack by a lightning thrust at Matisse, whom he said had never been a great painter, and whom he intimated had never been a painter at all.

"Incidentally he asserted he would name the pictures which should have been awarded prizes if and when he were provided with a bomb proof shelter. He seemed to favor Leopold Seyffert's portrait of his wife and children, Abram Poole's portrait of his wife, Mercedes Da Acosta, and two nudes, 'The Sphinx' by Gerald Kelly and 'Interior' by Louis Buisseret."

Leo Katz, protagonist of modern art, gave the next lecture, a week after, and it was a paean of praise for Picasso. Joseph J. Cloud, who referred to Mr. Katz as the "Billy Sunday" of modern art, summarized the lecture:

"As far as I could determine, Katz's conclusions were somewhat as follows: Cubism was invented by Pablo Picasso. Cubism was the motif of the primitive Greeks. Cubism reveals the trend of modern change. Cubism made the early Egyptian temples great. Cubism is glorified in the skyscrapers of New York. Cubism is thoroughly misunderstood in America.

"Art is a miracle. Life is likewise a miracle. To know anything about either would explode the miracle.

"Picasso is the greatest modern painter. There are probably not more than eight men, there may be only one, able to understand him.

"Picasso's portrait of his wife reveals a tremendous depth of psychological understanding. Its immense wonder lies in its utter simplicity. It reveals a classical feeling for purity in its treatment of the drapery. Its angles are remarkable for their finesse. In it Picasso has solved the most difficult problem of the artist

in his arrangement of the hands. It has shown other artists how such things should be done.

"Pictures are neither good nor bad. We live in a three dimensional world.

"Every period of cubism is followed by a period of classicism."

### Rahamin's Credo

Fyzee Rahamin, leader of the modern Indian school of painting which has reverted from the Western style, which came into vogue with the British conquest of India, to ancestral methods, has adopted this credo taken from pre-Buddhist art writings for his followers, according to the Boston *Transcript*:

(1) Drawing is the essential thing and painting is only a necessary incident in art. The artist must therefore be a perfect master of the line.

(2) The artist should never merely copy or imitate nature's forms. He should seek rather to express their inner essence through symbols. Thus to the artist the object is not so much as it is but why it is so.

(3) He should not distort or misinterpret nature.

(4) The object of art is to lift the mind of man Godward rather than to be merely aesthetic.

(5) The artist should not use models. He should draw all objects from his mental conception of them.

(6) He must use the line and not light and shade for modelling; for light and shade destroy universality and limit the scope of expression.

### An Epigram

Art is an activity, not a product.—Daniel Gregory Mason in "Epigrams of the Week."

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